

IN THIS ISSUE: { PSYCHOLOGY IN THE CONCERT HALL (Continued)—By CLARENCE LUCAS
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Weekly Review OF THE World's Music

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Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XC NO. 15

NEW YORK, THURSDAY, APRIL 9, 1925

WHOLE NO. 2348



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Cecilia Society Assists in Exacting Program; Also Alexander Steinert, Who Came From Paris Especially to Play the Piano Part—Well Known Artists Give Recitals—Other Concerts Attract

BOSTON, April 4.—Scriabin's Prometheus: A Poem of Fire, for orchestra, chorus, piano and organ was performed for the first time in this city at the Boston Symphony concerts of March 27 and 28 at Symphony Hall. The wordless chorus was effectively sung by the Cecilia Society, well-trained for the occasion by the musicianly Malcolm Lang. The orchestra was further assisted by Alexander Lang Steinert, who came from Paris to play the piano part, and by Mr. Snow, the excellent organist of the orchestra.

Mr. Koussevitzky, who was an intimate friend of Scriabin, produced this work at Moscow, March 15, 1911. It appears that the composer desired the music to be accompanied by a color keyboard, i.e., colored lights were to be thrown on a screen in connection with the music. This color effect was tried at a performance in 1915 by the Russian Symphony Orchestra, but without success. Dr. Eaglefield Hull is quoted in Mr. Hale's comprehensive program notes as saying that, in Prometheus, Scriabin reaches the farthest point of his ecstasy in creative energy. A great deal appears to have been written about the mysticism and theosophy which Scriabin sought to express in this composition. Be that as it may, without attempting to follow his ecstatic ascent to a plane where he communes with the Infinite, we find his style somewhat monotonous and unnatural, tempered fortunately by a wide variety of coloring. Judged as absolute music, however, Prometheus is more individual than Scriabin's other tone poems, both in material and treatment. It has subtlety, now and then beauty, and at the end there is a climax that is overwhelming.

It was evident that no pains had been spared in the preparation, and the performance was brilliant, Mr. Koussevitzky being stormily applauded. He shared the ovation with the orchestra and with Mr. Steinert, who played the exacting piano part in musical and altogether competent fashion.

Being mindful of his opportunities, Mr. Koussevitzky utilized the fine chorus of the Cecilia Society in another piece, the Polovtsian dances from Borodin's Prince Igor. The voices are here used effectively. The first chorus for the girls is gay and of true folk character, while the magnificent exoticism and wild savagery of the male chorus at the end heightens the effect tremendously. Mr. Koussevitzky whipped the final dance into a frenzy that was irresistibly thrilling, the audience remaining for a long time to applaud conductor, orchestra and chorus.

A concerto grosso by Haendel, No. 5 in D major, opened the program, the solo parts being played with noteworthy skill by Messrs. Burgin, Theodorowicz, Fouriel and Bedetti, the leaders of the string sections. Mr. Koussevitzky gave the work a memorable reading, effectively revealing its noble beauty and spiritual serenity. The other purely orchestral number was Rabaud's finely conceived symphonic poem after Lenau, La Procession Nocturne, which received an exquisite performance.

SCHUMANN-HEINK AGAIN

Ernestine Schumann-Heink was the attraction at the third concert of the Steinert Series, March 22, at Symphony Hall. With the highly competent assistance of Florence Hardeman, excellent violinist, and Katherine Hoffman, helpful accompanist, Mme. Schumann-Heink presented a program of customary interest. It included the usual arias—one from Handel's Rinaldo, the other being the familiar spring song from Samson and Delilah; also the recitative and aria of Comfort from Mendelssohn's oratorio, St. Paul. For her second group this deservedly popular artist was heard in Schumann's poignant cycle of eight songs, Woman's Love and Life, beautifully interpreted. For a final group she sang pieces by Secchi, O'Hara, Rosbach and with violin obligato, well played by Miss Hardeman, Bizet's Agnus Dei.

It is late in the day to enlarge on the great art of Mme. Schumann-Heink. Her voice is hardly impaired by the years; her skill and command of style are always noteworthy. But what endears her to her huge following is undoubtedly the intensely human quality of the woman and her ready sympathy with the emotional message of whatever she sings. A very large audience was exceedingly enthusiastic and Mme. Schumann-Heink was generous with extra numbers as always.

SALZEDO ENSEMBLE AT SYMPHONY HALL

Carlos Salzedo, harpist, with the Salzedo Harp Ensemble and Della Baker, soprano, gave a concert, March 22, at Symphony Hall. A little harping goes a long way; but if the harp must be played it is well that Mr. Salzedo should play it. He demonstrated anew his mastery of that instrument in a group of pieces from ancient composers and himself. The program opened with Bach's sixth French suite played by the ensemble. The gentle rhythms and Watteau-like grace of this exquisite music are admirably suited to an

ensemble of harps, and the music was beautifully played. The ensemble was also heard in effective transcriptions of pieces by Debussy. Finally, with Miss Miller of the ensemble as harpist and Mr. Salzedo as pianist, the audience was treated to novel chamber music for harp and piano, in the shape of a choral and variations by Widor. The assisting singer, Miss Baker, revealed a voice of good volume, range and quality in the aria, Qui la voce, from Bellini's Il Puritani, and in songs by Harris, Curran, Foster and Terry. The concert was given for the benefit of the Ginter Employees Beneficiary Association, and a large audience was very enthusiastic throughout the evening.

BRUCE SIMONDS GIVES PLEASURE

Bruce Simonds, pianist, gave a recital March 21 at Jordan



GITTA GRADOWA.

phenomenal Russian-American pianist, who was received with unanimous acclaim by public and critics alike in New York (twice), Chicago, Philadelphia, Boston, Toronto (twice); Montreal, Detroit, etc., has been engaged to play the Scriabin piano concerto this month at the regular subscription concerts of the Chicago Symphony Orchestra, Frederick Stock conducting.

Hall, playing old pieces from Bach and Couperin; Schumann's toccata, Franck's prelude choral and fugue, and lighter pieces by de Severac, d'Indy, Castelnuovo-Tedesco, Chopin and Brahms. Mr. Simonds gave unusual pleasure to his listeners. He has the precision, clarity and poise of the French school in which he was trained, together with extraordinarily fine musicianship. His delightful freedom from affectation makes for an atmosphere of intimacy that enhances the enjoyment yielded by Mr. Simonds' playing. It is to be hoped that this splendid young artist will be heard here often.

HEIFETZ PLAYS

Jascha Heifetz, violinist, gave his second and last recital of the season on March 29 at Symphony Hall. With the sympathetic assistance of Isadore Achron, accompanist, he exhibited his familiar abilities in a program which included Grieg's sonata in C minor, Wieniawski's Souvenir de Moscow, and pieces by Mouret, Couperin, Bach-Kreisler, Castelnuovo-Tedesco, Ravel, Achron and Palmgren, let alone a supplementary program on which his insatiable audience insisted.

JULIUS RISMAN PLEASES IN RECITAL

Julius Risman, violinist, helpfully assisted by Samuel Goldberg, pianist, gave a recital March 25 at Jordan Hall. Mr. Risman merits hearty praise for his choice of pieces. Opening with the exacting sonata of Brahms in D minor, which received a commendable performance, he proceeded to three pieces by Ernest Bloch, Pictures of Chassidis Life, descriptive of Jewish Rabbinical existence. They are entitled Contrition, Improvisation, Rejoicing, all bearing the unmistakable imprint of Bloch's musical individuality and

race consciousness. They are not only interesting; they are impressive, indeed stirring at times, and a decidedly welcome addition to the slender repertory of concert violinists. (Continued on page 26)

JEAN DE RESZKE, FAMOUS OPERA TENOR, PASSES AWAY

Supposedly in Good Health, News of His Death Comes as a Great Shock—Was Seventy-Five on January 14

Last—After Retiring From Operatic Duties He

Attained an International Reputation as a

Teacher—Whole World Mourns His Death

There had been no report of Jean de Reszke's illness. On the contrary, an old friend of his and of the MUSICAL COURIER had reported seeing the great master at his home in Nice early in March and told of his splendid health. He seemed vigorous, physically and mentally. He looked ten, fifteen years younger than his age. He sang a few high notes to show how the perfect method had preserved his voice even beyond his seventy-fifth birthday, which occurred on January 14 last. He was busy teaching.

This winter he had organized a performance of Mozart's Don Giovanni in which his pupils—young Americans—took all the parts. He prepared it with the utmost interest, and when it proved to be a success, wrote to the MUSICAL COURIER about it with boyish enthusiasm. And then on Friday afternoon, April 3, there came out of the blue a cablegram announcing his death. He passed away at his home, Villa Vergemere, Nice, about 4 o'clock, and, owing to the difference in time, the news reached New York before the clocks here had recorded that hour. The next day came details.

The great master had fallen a victim to heart disease, following an attack of bronchial influenza. One recalled that a year ago he was confined to his house for weeks by a bronchial affection, though he seemed to have recovered entirely from the effects of it. His interest in the Don Giovanni performance, which he had hoped to prepare for last season instead of this, is shown by the fact that he insisted that his pupils should come to the villa and rehearse downstairs while he listened to them from above as he lay convalescing.

The end came peacefully. He had sunk into unconsciousness a number of hours before death intervened. At his bedside were his wife, his niece (the daughter of his brother, the late Edouard de Reszke) and a favorite pupil, a young English girl named Hamilton, who had been the one to receive the last lesson he gave, about fifteen days previous. With Jean de Reszke, the male line of his family ends. His only son, fighting in the French cavalry, was wounded in the early days of the war, but returned to the front later and was killed in 1916. The only ones of the direct line still to bear the famous deReszke name are the niece mentioned above and her sister.

De Reszke is the French form of the name. When he made his debut, at Venice, he used its Italian form, Di Reschi; but the family name was really Reszke (without the "de"), his baptismal name in its original form being Jan Mięcisław Reszke. He was born in Warsaw, January 14, 1850. His father was a railway official. His mother was his first teacher. At twelve he sang as a boy soprano in the Warsaw Cathedral. All the children had voices. His elder sister, Josephine, who died not so very many years ago as Baroness Kronenberg, was a well known opera singer in Europe, though she never sang in this country. His brother, Edouard, was the most famous of basses, just as Jean was the greatest tenor of his day and one of the greatest of all time.

Jean de Reszke began his operatic career as a baritone. London saw him first on April 11, 1874, as Alfonso in La Favorita. Paris saw him first in La Forza del Destino on October 31, 1876. Other roles that he sang there (for Paris practically remained his home forever after) were Figaro in The Barber, Valentin in Faust, the title part in Don Giovanni, in fact all the leading baritone roles in the standard repertory of the day. Sbriglia was his singing master and he insisted that De Reszke was a tenor, but De Reszke feared to make the change. What finally determined him to do so was the plea of his father. (There are several versions of this story but this is absolutely authentic, having been told personally by Jean de Reszke himself to the member of the MUSICAL COURIER staff who writes this article.) After a performance in Paris which was attended by his father, there on a visit from Poland, he went into Jean's dressing room and said to him: "Sbriglia is right. You are a tenor, Jean. I beg you to take the time to make the change." And Jean promised him.

He worked for a year. Then, still distrustful of himself in the new role, went down to Madrid to make his tenorial debut in Meyerbeer's Robert le Diable. This was in 1879. Satisfied that Sbriglia had been right, he returned to Paris and continued to sing there, principally at the Theatre des Italiens, gradually developing into the great star he became. In 1884 he went to the Opera for the first time to appear

(Continued on page 65)

PARIS IS STILL A MUSICAL CENTER

Good French Diction, However, Demanded of Singers—Vera Janacopulos vs. Stravinsky—Seidel's New Stradivarius—Szigeti a Versatile Repertorist—A Prowl With Leps, and Charles M. Schwab—Zecchi Plays Beethoven—Ninon Romaine En Route to U. S. A.

PARIS.—Whenever I have had occasion to go to any of the opera houses of Paris, which is very seldom, I have always found them crowded to the doors. The concert halls are often almost empty, but the opera houses never. This fact must not be left out of consideration when judging the French nation from a musical point of view. Visiting artists who give recitals here are apt to conclude that Paris is not a musical center merely because their recitals failed to draw a crowd. It is useless to tell these complaining artists that the opera houses, and the orchestral concerts as well, are very generously supported by the Parisian public. They will reply that recitals are a very much higher form of art, and that in an opera, where the story and the scenery claim as much attention as the music, the music need not be of a very high order. None of this talk has anything to do with changing the Parisian public from operatic supporters to concert-goers. There are certain artists of international fame who draw as well in Paris as in London and New York. I cannot see that the French neglect or attend concerts merely because they are given by French or foreign artists. In the concert hall here the foreigner stands just as good a chance as the native. It is only in the opera houses that the French artists are very much preferred, and the reason is that the foreign artists cannot pronounce the French language as elegantly as the French artists pronounce it. The one thing on which the French insist is diction. An eminent singing teacher here tells me that the average Frenchman's diction is poor, and that his admiration for perfect diction is because his own is bad. Be this as it may, however, the fact remains that a good singer with poor diction in the French language will be very much more severely handled by the critics than an inferior singer with perfect diction will be received. This French preference for French singers, therefore, must not be set down to chauvinism as much as to admiration for good diction. And, no doubt, this admiration for fine diction results from the poor quality of tone of the French vowels. The French have gone on refining and refining the consonants of their language until all the rough edges are worn smooth. Whenever possible the consonants are omitted, or not sounded. The vowel sounds alone seem to have been overlooked. They are often closed, pinched, nasal, thin. Consequently they do not sound as full and rich as the vowels of the German language, which language, however, bristles with rough consonants. I suppose that one of these days, when the lion and the lamb lie down together, spears are beaten into pruning hooks, and swords into plowshares, the Germans will adopt the smooth French consonants, and the French will accept the sonorous German vowels. In that dim and distant happy day Siegfried and Faust—if they still exist—can be sung by the selfsame tenor at the Paris Opera. One of my successors will please report the success of the performances to the descendants of my present readers.

The performers at the Grand Opera and the Opéra Comique are for the most part, if not entirely, composed of French artists who seldom appear outside of France. That is why I have so little to say about operatic performances in my letters. They are purely local affairs, moderately well done, fairly well sung, sufficiently well mounted to please the general public. The Parisian public can spend a few hours agreeably after a good dinner in listening to favorite operas, with an occasional new work.

During the summer there is a season of operas in foreign languages, mostly Italian. These are given on alternate nights with the usual French works. During this Italian season a few foreign artists of eminence are heard. I have reported several of these performances when artists well known in America have appeared.

VERA JANACOPULOS VS. STRAVINSKY

Vera Janacopulos is a singer who believes in giving her public full value for the money and trouble spent in going to her recitals. At her first recital, a few weeks ago, she sang four arias by Mozart, four cantatas by Bach, and the entire Dichterliebe of Schumann in German. Then followed French, Spanish, and English songs. All she lacks is that extraordinary voice described by Dumas in his *La Femme du Collier de Velours*, which had "a range of five and a half octaves." The Biblical writer must have had Dumas in mind when he wrote that all men are liars. Still, all novelists are not Dumases. I wander. Let us return to Vera Janacopulos, whose voice has not a range of five and a half octaves. It is a voice of unusual range, nevertheless, and the singer made very much of its splendid capabilities. Her friends in Paris are evidently many, judging both from the size of the audience and the volume of the applause. To me, four of those long cantatas by Bach are three too many at one sitting. Bach intended only one per Sunday in his Leipzig church. I doubt if he would advise a dose of four at once in a Paris concert hall. They were vigorously applauded, however, showing that the singer was right and I was wrong. I remain wrong.

A hundred of Bach's church cantatas,
And many Beethoven sonatas
Could go on the list
Of the things never missed,
And a load of Italian toccatas.

At her second recital, Vera Janacopulos treated her hearers to the peculiar inspirations of Stravinsky alone. No other composer was permitted to place his name on the same program. Whether any other composer longed to see his name linked with the eminent discordist or not I cannot say. But it seems to me that any composer will be glad to have his works interpreted by so fascinating an artist as Vera Janacopulos.

SEIDEL'S NEW STRADIVARIUS

Toscha Seidel interrupted his English tour long enough to give a recital in the Salle Gaveau last month and I was not at all surprised to see the large hall filled with an enthusiastic audience. This was his second appearance in Paris. Needless to say, it will not be his last. He established himself as one of the great violinists of the world in the estimation of the Parisian public. His program was varied, ranging from the classics of Nardini to the popular

transcriptions by Kreisler. In every work he was rapturously applauded, and of course he had to repeat several of the numbers on the program and add as many new pieces at the end. The whole evening was one of those all too rare intimate gatherings, when the artist seems to get in touch with everybody in the concert room.

After the recital I went behind the stage to thank the artist for his delightful playing and to have a look at the wonderful violin. The instrument was in the hands of the expert, Hill, of London, who had come to the recital expressly to hear Toscha Seidel's Stradivarius. He told me the violin was in splendid preservation. It must have been



THE LATE JEAN DE RESZKE.

This photograph was taken at Nice about three years ago and shows how well preserved the famous singer and teacher was at the age of seventy-two.

hidden away in a collector's cabinet and not had very much use, for it has the power of a vigorous new instrument as well as the peculiar sweetness of a Stradivarius of the best period. What it will sound like after the strong and masterful Toscha Seidel has pulled the soul out of it during fifty years or so will be related by another correspondent after I have passed into eternal silence. But I hope that my type-writer will continue to click off many a report of Toscha Seidel's successes in Paris when he returns to France and brings his precious Stradivarius with him. The only thing I know about the Russian language—and I am not very sure about that—is that Toscha is an endearing diminutive of Anton. In which case Antonio Stradivarius and Anton Seidel have the same initials. Long years ago I exchanged a few words with another Anton Seidel. But that is another story.

A VERSATILE REPERTORIST

Joseph Szigeti, who is booked for America very soon, is one of the best known violinists in Paris, and in the other capitals of Europe for that matter. He is also one of the most conscientious artists before the public. No new concerto or sonata or suite for violin escapes his eagle eye. At every recital his program contains at least one composition marked "for the first time." The straight and narrow path of duty seems to attract him more than the broad and flowery way of playing popular pieces for the crowd. At his last recital he played no less than four works in sonata form, one of which was an unaccompanied Bach sonata. And then for an extra number at the end of the recital he played more unaccompanied Bach. The wonder is that he can face an audience with such serious and lengthy programs and get as much applause and as many encores

as if he played the polonaise by Wieniawski and a nocturne by Chopin-Auer.

By the way, a friend of mine remarked to me that Szigeti played Chopin-Auer very well, but Schopenhauer much better. I myself cannot say which kind of music this excellent violinist plays best. His repertory is enormous. When he gets to America he will be able and ready to play anything anybody asks for. I have no doubt but that he could give a recital of unaccompanied Bach if the audience permitted him to keep it up. By way of variety he could play the twenty-four caprices of Paganini for violin alone. A short time ago I heard him give a fine interpretation of the Brahms concerto. Three weeks ago I heard him play Beethoven. Last week, when I was in London, I noticed that Szigeti was announced to perform a concerto by Prokofieff with the Philharmonic Society "for the first time in England." In a few hours I expect to hear him play Lalo's *Symphonie Espagnole* at the Conservatoire. I mention these things to show that Szigeti is not limited to one style and school. In America he will soon find what the public likes best. It matters not to him.

A PROWL WITH LEPS

Wassili Leps, composer, conductor, pianist, a boy from Russia, who became an American citizen many years ago and has remained one ever since, spent a few weeks in Paris during the months of February and March, studying French music, art, and literature. I did not find him particularly tearful and sad on February 13, even though Wagner had died forty-two years previously on the ominous thirteenth. Alas! how soon are the great forgotten. In fact, we both were thoughtlessly cheerful as we dined in an antique restaurant almost on the site of the notorious Bastille and in which Dion Bouicault was wont to refresh the inner man in the days of his theatrical activities.

Fashionable Paris has now moved farther west and left the old historical quarters inhabited by business men, office assistants, workmen, poor people. The statue of Beaumarchais seems out of place there. He wrote the plays which furnished the librettos of Mozart's *Figaro* and Rossini's *Barber of Seville*. In an adjoining square the Marquise de Sévigny was born and Victor Hugo lived as a young man. Across the way is the church of Saint Paul where the famous organist, Daquin, used to draw his enormous congregations of listeners. A little farther west is the church of Saint-Gervais, which had some member of the Couperin family as organist during a period of a century and a half.

We continued our nocturnal ramble past the time-worn portals of the most historical cathedral in Paris, Notre Dame, which now contains the largest organ in France, though old enough to have heard unaccompanied plainsong within its ancient walls before the days of organs and organists. Notre Dame stands on the island in the Seine, where the ancient Gauls attempted in vain to beat back the invading Roman legions two thousand years ago. Almost opposite the towers of Notre Dame, but on the south bank of the river, is a low, crumbling wall of stone, shutting off from the street the grounds of an ancient monastery. A ruined column and a fallen wall here and there are all that remain of the old building. Another church, in the Greek style of architecture, occupies a part of the site of the older Gothic church. But at the southern end of the enclosure is a red door, which leads down a narrow and crooked flight of stone steps to a series of cells below the pavement, where in days gone by many a penitent monk has prayed, and many a romance has been told in barbarous old French or Latin to select audiences. These cells are closed by day and only to be visited after nine o'clock at night.

Wassili Leps and I went down the steps and found ourselves in a kind of cabaret where two or three men and a woman sing the songs of old France to the accompaniment of the lute. They call themselves the Oubliettes Rouges—whatever those things are. The musical performance was tame enough for an afternoon tea party. But the lamps hanging from the low arched ceiling and the vault-like atmosphere of the place, had a medieval tang which was agreeable enough. A framed document on the wall reminded the visitor that when Dante was a youth, and devoid of cash, as young poets often are, he had found refuge in the building which once stood over these cells—or words to that effect. A learned Italian gentleman informed me that the story was a legend. Well, what of it? Why object to a little thing like a legend concerning Dante?—Dante, who compiled one of the most astonishing collections of legends the world has ever known.

Wassili Leps and I parted at midnight in front of the church of Saint-Germain and the belfry tower from which was rung the peal that started the massacre of Saint-Bartholomew in 1572. We went our separate ways downstairs to unromantic modern electric trains and were rushed below the streets of Paris to a hotel and a home.

AND WITH SCHWAB

Charles M. Schwab, usually known as the Steel King, spent a day in Paris recently and lost a part of that short day in talking to me. We had half a dozen words to say about the Bach Festivals in Bethlehem, our friend Dr. Wolle, and the Oratorio Society of New York. I asked Mr. Schwab to go with me to Pleyel's and see the Chopin piano. He replied that he had no time to spare and moves over he could not pose as a musician. If he had asked my opinion about some of the big business deals I suppose he has on hand I would have said that I did not care to pose as a financier. That would have been a very crushing remark. Mr. Schwab took the time, however, to walk into the gardens of the Tuileries to let me make a snapshot photograph of him. Then he hurried away to keep an appointment. In symphonic language, this interview was the scherzando, allegro molto.

A YOUNG ITALIAN PIANIST

Carlo Zecchi, a young Italian pianist, played Beethoven's A flat sonata, op. 111, of which Patrick Henry might have said: If this be music, make the most of it. That is how Carlo Zecchi treated it. The rest of the program was less in need of careful treatment to be made attractive to the crowd, but the pianist played everything well. In his Schumann numbers he was obliged to repeat a movement, which fact is sufficient to show how admirably this young Italian played German music to a French audience. I expect to see this pianist playing to the numerous Italian colonies throughout the world one of these days. The so called Anglo-Saxon, in Eng-

(Continued on page 16)

FORGOTTEN FLOTOW OPERA SUCCESSFULLY REVIVED IN BERLIN

Berlin Staatsoper Restages Aida—Furtwängler and Kleiber in Race for Popular Honors

BERLIN.—As already reported, the Berlin Volksoper is threatening to rise, like Phoenix, from its ashes. As a preliminary flicker we had, at a Sunday matinee in the Theater des Westens, one of those "special" stunts that the ensemble used to delight in, namely, a revival of an old opera by Friedrich von Flotow, the composer of Martha, which curiously enough has never been heard in the composer's native country at all. Fatme, as it is entitled now, was in fact produced only once, in Paris in 1866, under the name of Zilda, and then disappeared. Dr. Benno Bardi, who conducted this revival, is responsible for the arrangement and adaptation for the German stage.

In it an excellent cast of singers, including distinguished members of the Staatsoper, to which were added chorus and orchestra with several singers of the Volksoper, made a real hit, and I would not be surprised at all if Fatme would gain widespread celebrity at the age of sixty years. It is an amusing oriental tale from the Arabian Nights, musically adorned by a wealth of graceful melodies of varied character. One might call Fatme an operetta. It illustrates what this popular species of composition might have become, if shrewd and unscrupulous caterers to the vulgar taste had not appropriated it and debased its quality.

AIDA RESTAGED

The Staatsoper, as its only important effort since the New Year, has brought out Aida with a new cast and in new scenic dress. It lacks nothing in gorgeousness, and thanks to P. Aravantinos, the talented scenic artist, its new clothes are of extraordinary beauty and appropriateness. Erich Kleiber, the musical director, whose ambitiousness does not let him content himself with doing his work well, again yielded to the temptation of overdoing things here and there. Extravagant tempi and dramatic over-emphasis were not absent; yet what a display of real temperament, what intellectual force and will-power there are in his conducting!

In place of Barbara Kemp (whose "indisposition" was rumored to be nothing but a disagreement with the dictatorial chief) Frida Leider had the chance of giving an extraordinarily impressive, indeed memorable, personation of

Aida, which was fully the equal of the hardly surpassable Amneris of Margaret Arndt-Ober. Björn Talén's Radames had impressive moments, though he was, despite his beautiful voice, hardly equal to the demands of the part. Max Roth, whose Amonasro was a half-naked giant, made effective use of his powerful body and voice in an effective characterization.

PLENTY OF FURTWÄNGLER

After his triumphs in New York, Wilhelm Furtwängler has now returned to his various posts in Germany and is busy making up the numerous concerts he had to postpone during his visit to America. Thus we hear him almost every week. In the two Philharmonic concerts given since March 1, there has been a rather curious conglomeration in the programs. Sibelius' violin concerto, which opened the first, was well played by Henri Holst, Danish violinist. The composition, however, is not very effective as a concerto, and it would hardly have gained what little popularity it has, if Vecsey, for whom it was written, had not played it on many occasions all over the musical world.

Richard Tauber, noted as a Mozart singer, sang two arias from Don Giovanni. His financially profitable excursions into operetta have not, however, proved equally profitable from an artistic point of view, and it is quite manifest that the singer Tauber at present is not the same impeccable artist he was two years ago. A magnificent performance of Mahler's first symphony ended this strange program.

The soloist of the other Furtwängler concert was Lubka Koleska. From the start this young Ukrainian pianist has excited uncommon attention in Berlin. She has now attained so high an artistic and pianistic rank that she is to be counted among the very best women pianists of the day. Her playing of Chopin's E minor concerto was finished and poetic, an esthetic pleasure of rare intensity for the listener. Furtwängler offered, besides the second Brahms symphony, two Bach choral preludes for organ, transcribed for orchestra by Arnold Schönberg. These two pieces have already been heard, at the Prague Festival last summer. They are not in the least suggestive of what is called the Schönberg style, but rather orchestral studies of a master-workman who is content to serve Bach without obtruding his own individuality.

KLEIBER'S BID FOR THE POPULAR STAKES

Furtwängler's great rival in Berlin is the same Erich Kleiber whose Aida performance at the Staatsoper has just been reviewed. He also conducts the State Orchestra's symphony concerts, formerly conducted by Furtwängler himself. He has both the ability and ambition to contest Furtwängler's popularity and a certain flair for what the public likes which is bound to help him. Thus he gave a program with the Philharmonic orchestra, superscribed The Waltz. Starting with Mozart's Deutsche Tänze he played Beethoven's Moedlinger Tänze, Weber's Invitation, and waltzes by Lanner and Johann Strauss. Viennese by birth, he imbued them with all the temperament, atmosphere and grace they demand and rendered them in sheer perfection. Naturally this was one of the few concerts (in these hard-up times) for which every ticket was sold days in advance. It was a tremendous success, and a most enjoyable affair.

While listening to this charming music, of ineffable grace and buoyant freshness, the question struck me whether our phenomenal jazz would be listened to with such delight a century later!

A NEW HUNGARIAN COMPOSER.

In the eighth Staatskapelle concert at the Opera House, Kleiber espoused the cause of the young, playing for the first time the six orchestral pieces by Georgy Kosa, which are on the program of the International Festival at Prague. This young Hungarian, a pupil of Bartók, Dohnányi and Kodály, naturally reflects in his music the influence of his teachers. He handles all the elements of ultra-modern writing with great skill and taste. His little sketches, bearing titles like Solitude, Prayer in Trouble, Bashful Longing, Despair, etc., are curious studies in suggestive tone-color and strange characteristic motives. As to the "composition" proper, there is not much of it in these fragmentary bits of music, but nevertheless they evince a well-defined and remarkable talent. The other items of this program were Reger's overture to a comedy and Brahms' third symphony, with which Kleiber had his usual popular success.

The feature of Dr. Peter Raabe's last concert of the Berlin Symphony cycle was a second hearing of Pfitzner's piano concerto at the hands of that remarkable woman pianist, Frieda Kwast-Hodapp. Though most excellently played, it failed to improve the first impression. Hugo Kaur's Märkische Suite, on the same program, is a hybrid composition—a cross between symphonic dignity and light popularity, but well made and effective.

ON RE-HEARING SOME MODERNS

The Amar Quartet of Frankfurt has acquired great fame in its specialty—modern chamber music. Paul Hindemith, the composer, and his brother Rudolph are both members of this quartet, and so Hindemith's own music can be heard at first hand. In two recent recitals Hindemith's trio, op. 34, was played, besides Ernest Bloch's string quartet, Béla Bartók's second quartet, op. 17, Krenek's third quartet, Stravinsky's Concertino and a Reger trio, all of which have been heard here before. But with modern works the second hearing is, I believe, still more important and decisive than the first. At a second hearing one is less impressed with the inevitable surprises of novelty and the musical quality is more likely to become clearly manifest.

This dangerous test can, in my opinion, be stood only by a few of those compositions which at first dazzled the listeners by certain sensational traits. The present experience has borne this out: Bartók and Bloch remained the most impressive of all; but Bartók tires the listener by the monotonous griminess of his music, Bloch by his excessive length. Stravinsky's Concertino loses by repeated hearings. Hindemith's brilliantly written trio, on closer inspection, shows the careless choice, or rather lack of choice, of its thematic material; and Krenek's inward dryness is only concealed for a short time by his reckless and excessive "linear" counterpoint. The playing of all of these difficult

scores by Amar and his colleagues was of the very first order and admirable in every respect.

A HOMAGE TO THE LATE PRESIDENT.

Prof. Siegfried Ochs, conductor of the chorus of the Hochschule, completed the series of his choral concerts with a splendid performance of masterpieces of Heinrich Schütz and J. S. Bach. Schütz, the most sublime master of German church music before Bach (and a century older than that master) is just being discovered for the public musical practice in our day. His biblical scenes, sacred dialogues and concertos for two and three choruses are most profoundly impressive owing to the truly sublime and spiritual character of the music and to its vivid and accomplished rendering. The two Bach cantatas, Ich bin ein guter Hirte, and Jesu, der du meine Seele, belong to the most astounding works of the master. George A. Walter as a soloist was in his element here and did most excellent work. Sidney Biden, American baritone, for many years a resident in Berlin, also deserves special mention. He is much liked here in oratorio. The concert was opened by the Dead March from Saul, in honor of the late President Ebert.

Among the pianists who have appeared here lately, Egon Petri must be mentioned for a perfect rendition of Beethoven's Eroica variations; Edward Erdmann for an impressive performance of Bach's Goldberg Variations and Schönberg's five piano pieces; Elly Ney for some brilliant playing of Chopin and Brahms; and the young Roman, Carlo Zecchi, the last person to receive instruction from Busoni, as having made an auspicious debut.

Dr. HUGO LEICHTENTRITT.

RESPIGHI'S BELFAGOR HAS GERMAN PREMIERE WITH WERNER WOLFF CONDUCTING

Italian Work Warmly Received in Hamburg—Composer Present.

HAMBURG.—The event of the operatic season thus far was undoubtedly the production of Ottorino Respighi's opera, Belfagor, which had its world premiere at the Scala last year. The performance was the first outside of Italy and one of the first Italian operas after Puccini to be heard in Germany. The chief merit for all this belongs to Werner Wolff, the conductor, who recreated this typically Romance

(Continued on page 62)

FOREIGN NEWS IN BRIEF

DRESDEN TO HEAR NEW STRAUSS CONCERTO

VIENNA.—Paul Wittgenstein, one-armed Vienna pianist, for whom Strauss composed his first (and so far only) piano concerto, entitled Parergon to the Sinfonia Domestica, will give the first performance of this work at Dresden next fall, under Fritz Busch's baton. Wittgenstein has the exclusive right to produce this work, and also the piano concertos written to order for him by Paul Hindemith, Erich Korngold, Franz Schmidt and Serge Bortkiewicz. P. B.

A RECITAL ON CHOPIN'S PIANO

LONDON.—A recital was given at the Broadwood Galleries by Herbert Fryer, consisting of Chopin compositions played on Chopin's own piano. The instrument was made for Chopin by Messrs. Broadwood eighty years ago and emits a tone of silvery sweetness which some of those present preferred to the pianos of today, though it is not capable of the power of the modern grand. Mr. Fryer played Chopin's preludes exquisitely. C. S.

A NEW MUSICAL MAGAZINE IN POLISH

WARSAW.—A new magazine, entitled Muzvka (Music), has made its appearance here under the editorship of Dr. Mateusz Gliński. Among the contributors of the publication are leading Polish writers, as well as international critics such as Paul Bekker, Alfredo Casella, Edward Dent, Prof. Adolf Weissman, Dr. Hugo Leichtentritt, etc. S. R.

GERMAN MUSICIANS' STRIKE IMMINENT

BERLIN.—The Deutsche Musikerverband, the German orchestra musicians' union, has threatened the German Manager's Association with a general strike unless they at once agree to recognize only their organization and engage no players not o.k'd by them. This strike would, it is true, not affect most of the state and city opera houses, as the

musicians there are public officials, but many of the smaller houses would be hard hit. The strike seems practically certain as the managers are in a very unconciliatory mood.

C. H. T.

PAUL VIDAL'S NEW POST

PARIS.—Paul Vidal, formerly chief conductor of the Paris Opera, and ex-president of the Society of Authors, Composers and Publishers of Music, has been made inspector of public instruction as successor to M. P. V. de la Nux. The Ministry of Fine Arts has chosen him from among three candidates proposed by the Society of Fine Arts, among them being Florent Schmitt. L. C.

HOLST'S FALSTAFF OPERA PREMIERE AT MANCHESTER

MANCHESTER.—Invitations have been sent out by the British National Opera Company for the premiere of Gustav Holst's new opera, which by the way has at last got a title, At the Boar's Head. The cast will include Norman Allin as Falstaff, Walter Hyde as Prince Hal, Andrew Shanks as Point, Constance Willis as Doll Tearsheet, William Michael as Bardolph, Frederick Collier as Pistol, and Franklyn Kelsey as Gadshill. Dr. Malcolm Sargent will conduct. With the Holst opera will be given Puccini's Gianni Schicchi. R.

A NEW OPERA AT STUTTGART

STUTTGART.—A new opera by James Simon, Die Frau im Stein (The Women in the Stone), was given its premiere here in March. The book is by R. Lauckner. The music, in places reminiscent of Wagner, is notable only for excellent workmanship and good orchestration. It is not likely that the success of the work will be anything more than local. The performance, under the musical direction of Prof. Leonhardt and the stage management of Dr. Erhardt, was excellent. The leading parts were ably represented by Moja Forbach and by Hermann Weil, formerly of the Metropolitan Opera. W. H.

FOREIGN NEWS IN BRIEF

RHENISH MILLENNIAL CELEBRATIONS

COLOGNE.—In commemoration of the one thousand years' anniversary of the Rhineland's joining up with Germany, which has a particular significance in view of the fostering of Separatist movements by the French and the non-evacuation of Cologne, a number of music festivals will be held at different places. In Cologne there will be a festival-week in May, at which Wagner's Ring with eminent soloists will be given. The Imperial Union of German Musicians and Music Teachers will hold a Millennial Festival here on April 17-19.

Besides the annual Rhenish festival, taking place June 11-14, there will be one festival concert each by the Cologne, the Berlin Philharmonic and the Vienna Philharmonic orchestras, under Abendroth, Furtwängler and Bruno Walter, on May 6 and 25 and June 25, respectively. There will also be a Sängerfest of the Rhenish Sängerbund in Cologne, June 27-29. The usual Beethoven Festival at Bonn will be omitted this year, and instead a Millennial Festival will be held on May 18-21 with Beethoven's Missa Solennis as the chief event. There will be similar festivals in Düsseldorf, Trier and elsewhere, the dates of which are yet to be announced. H. U.

ONE HUNDREDTH JUBILEE OF HUBAY'S OPERA

BUDAPEST.—Jenő Hubay, Hungarian composer-conductor and celebrated violin teacher, has celebrated the rare jubilee of the 100th Budapest performance of his opera, The Violin Maker of Cremona. The violin solo from this opera has achieved an almost world-wide popularity. B.

UNKNOWN LISZT WORK HEARD

VIENNA.—A hitherto unperformed chorus by Franz Liszt received its first hearing anywhere at the latest Workers' Concert at Vienna, under the direction of Anton von Webern. Dr. D. J. Bach, Vienna critic and or-

ganizer of the Workers' Concerts, discovered in an old chronicle the existence of a chorus written for and dedicated to the workmen of Fünfhäus (a district of Vienna) during the 1848 revolution by a "Herr Franz Liszt," who was soon found to be identical with Liszt, the composer. It is a dashing march for male chorus and baritone solo, for which Anton von Webern has now written the orchestration. P. B.

NEW CHAMBER OPERA FOR VIENNA

VIENNA.—Rainer Simons, founder and for many years successful director of the now bankrupt Vienna Volksoper, has just made arrangements with the Austrian government to take charge of the Schönbrunner Schlosstheater, the celebrated old playhouse situated in the ex-Imperial Schönbrunn Castle, near Vienna, and to turn the house into a chamber opera. Simons announces that his season will begin in May with Dittersdorf's opera, Doktor und Apotheker, and that the prices will be very low, ranging from five Schillings (seventy cents) downward. It was at the Schönbrunner Schlosstheater that Gluck's ballets and Mozart's operas once received their first hearing, at the so-called "court performances." P. B.

SINGERS' EXODUS FROM VIENNA OPERA

VIENNA.—Several prominent members of the Staatsoper, whose contracts expire this season, will not renew their relations with the Staatsoper. Among them are Gertrude Kappel (who sang Isolde at Covent Garden last summer), Gertrud Geyersbach, Maria Gerhardt and Felicie Mihacek-Hüni, sopranos; also Laurenz Hofer, Carl Fischer-Niemann (an American) and Hermann Gallos, tenors. Berta Kiurina, the coloratura soprano who severed her connections with the Staatsoper to go to Dresden, is at present singing in a Revue at a local vaudeville house. P. B.

"He is an idealist, a dreamer"



Photo by Lumiere

LHEVINNE

His most telling effects gave the impression of wonderful silver-point etchings in tone.—N. Y. Times, Jan. 13, 1925.

he brings to his touch the lyric beauty that is associated with the flowing fluency of the ancient Grecian modes.—N. Y. Telegram, Jan. 13, 1925.

a performance lovely in its chiselled perfection of phrase, its delicate proportion and its feeling for the essential simplicity of the music.—N. Y. Telegram-Mail, Jan. 13, 1925.

it is quite safe to say that he never before has played so beautifully.—N. Y. Sun, Jan. 13, 1925.

Most of the listeners that heard Josef Lhevinne last night left Carnegie Hall with deep mutters of rebellion that this singularly triumphant recital should be his last for the year.—N. Y. World, Jan. 13, 1925.

Lhevinne was welcomed by an audience that filled Orchestra Hall.—Chicago News, Feb. 2, 1925.

The many shades of tone color . . . that Lhevinne drew from the piano were amazing . . . at the conclusion of the regular program he began on a second recital of encores.—Chicago Post, Feb. 2, 1925.

His poetic feeling for the quality and the shape of a phrase was unfailing.—Chicago Journal, Feb. 2, 1925.

His fingers fairly float across the keyboard, petting the keys with an angelic stroke that no one but himself could emulate.—Ft. Wayne News Sentinel, Feb. 12, 1925.

this artist puts his very soul into the keyboard, painting his notes until they spring triumphant into the air in exquisitely painted tone-pictures.—Ft. Wayne Journal Gazette, Feb. 13, 1925.

He plays with velvet tipped fingers.—Toronto Mail & Empire, March 12, 1925.

In Joint Recital with Mme. Rosina Lhevinne

The dual piano numbers were rare exhibitions of two artists co-ordinating in the production of a single object of beauty.—Ft. Wayne News Sentinel, Feb. 12, 1925.

The two visiting artists almost ran away with the concert!—Toronto Globe, March 12, 1925.

Both players figuratively took the audience by storm! . . . They have the art of making the instrument a thing of harp-like delicacy, and in ensemble the two pianos seem to become four times more beautiful than one alone.—Toronto Eve. Telegram, March 12, 1925.



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TIBBETT

IN RECITAL
CARNEGIE HALL, MONDAY, MARCH 16

Again it was the young American's night . . . a manly voice of mellow resonance, range and clarity.—*Times*.

a singer of unusual vocal range, and skill in delivery, and an artist of striking interpretative gifts. . . . He held his hearers at all times and won applause in exceptional volume.—*American*.

His singing is intelligent and expressive, with climactic passages made amply dramatic.—*Herald Tribune*.

the ovation he received in opera was repeated by the large and friendly audience in the big concert auditorium.—*Telegraph*.

an evening of vocal mastery, admirable diction and a veritable spectrum of dramatic color.—*Telegram Mail*.

The young baritone's good method, beautifully clear diction and beautiful tones lend themselves well to recital.—*Post*.

His tones were well produced, always fluid and liquid, and his voice was used with skill.—*Sun*.

Judging from the amount of applause which was showered upon him, he promises to be a very popular concert artist.—*Eve. World*.

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SIMON BUCAROFF RETURNS TO EUROPE TO COMPLETE HIS NEW OPERA, DER GOLEM

Pays Short Visit to America to Visit Relatives and to Find a Librettist For Another New Opera—Sakahra Enjoying Success at Frankfort Opera House—Prophecies Increased Interest in Opera in America

Simon Bucaroff, although a Russian by birth, considers himself in every respect an American composer, since his family emigrated to this country thirty-three years ago and

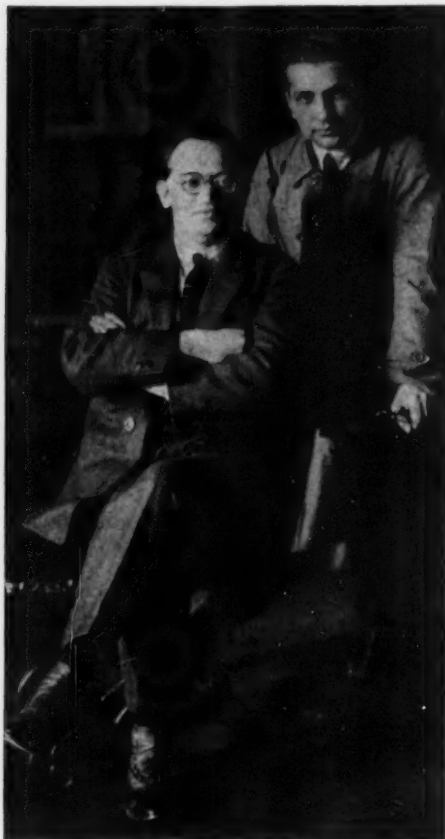


A SCENE FROM SAKAHRA, opera by Simon Bucaroff, as produced with success at the municipal opera, Frankfort-on-Main.

all his work has been done here. His grand opera, Sakahra, is in the repertory of the Frankfort Opera, Germany, since November 8, 1924, and already has seven performances to its credit. It is a decided popular success. The music is melodious, dramatic and effective on the stage. The production, from newspaper accounts, as well as the MUSICAL COURIER's representative's report, was elaborate in every way and the Frankfort public received the work with enthusiasm. The director of the Frankfort Opera, Prof. Clemens Krauss; one of Germany's well-known conductors, Dr. Lothar Wallerstein, the excellent stage manager; those thoroughly competent artists, Elizabeth Friedrich, Robert von Scheidt, Adolf Permar, Willy Thunis, Betty Mergler,

Walter Schneider, Wolfgang Martin, and the chorus and orchestra all cooperated to make the opera a success.

Besides Sakahra, his opera, A Lover's Knot, was produced by the Chicago Opera Company under Maestro Campanini in 1915-16. He has also composed a symphonic poem and a Phantastic Overture for full orchestra, a quartet for strings, piano pieces, songs and many piano transcriptions. He is at work now on a new poem, Der Golem, which will be produced in Germany as soon as completed. He also ex-



SIMON BUCAROFF,

composer of the opera, Sakahra, with Dr. Lothar Wallerstein, stage director of the Frankfort (Germany) Opera House, under whose direction it was produced.

pects to complete shortly a phantasy for piano and orchestra which will be heard in Chicago for the first time. In recognition of the success of his operas, A Lover's Knot and Sakahra, the American Opera Society of Chicago has just awarded him the David Bispham Memorial Medal.

Before sailing back to Germany Mr. Bucaroff said:

"My brief visit to my America was for the purpose of visiting relatives and friends and to find a dramatist to write

Mr. WILLIAM A. C. ZERFFI

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me a libretto for a new opera, the subject of which will be distinctly of the highest national type and at the same time of intense human interest. I am not pressing my operas upon opera organizations in the United States, but if these organizations desire to produce an American opera which I feel can be a certain success with the American public, I shall gladly cooperate with them.

"I was especially interested to note musical progress in various cities that came under my observation. Chicago, the city where I started my operatic career, especially interested me. Progress there showed enormous strides. Many worthy movements have started all over the country to create interest in the American composer, but conditions at present are still very discouraging. I am an enthusiastic supporter of any American movement which will have for its purpose to give first-class productions of American works and pay for them as well as for the services of American artists, the same as America pays for foreign importations.

INCREASED INTEREST IN OPERA

"It is a pleasure to note the increasing interest in opera which is manifested all over the country, and I am convinced that within the next ten years great progress will have been made toward establishing national and municipal institutions of music. The American nation must have opera in the English language, just as foreign countries produce opera in their native languages. I believe that only by this means can opera be popularized successfully in America and national pride in its creative artists be aroused.

"I am returning to Europe to complete my new opera, Der Golem, as well as other works, and I intend to keep up the pioneer work I have been doing the last four years, paving the way for American artists to secure a hearing abroad."

Rome Symphony Orchestra Debuts

Another symphony orchestra has been added to the constantly growing list throughout the country, the Orchestral Society of Rome, N. Y., which gave its first concert on February 25. Franklin B. Cowell is the conductor, and he has accomplished excellent results with the enthusiastic band



Photo by Fairbanks

FRANKLIN B. COWELL,

under him. Mr. Cowell is well equipped for his work. A Bachelor of Music of the Syracuse University, having studied with Dr. Berwald there, he has lately been in the conducting classes of Vladimir Shavitch, the conductor of the Syracuse Symphony Orchestra. The program for the debut of the orchestra included the overtures to Mozart's Marriage of Figaro, Auber's Fra Diavolo and Weber's Oberon, Godard's Au Matin, Gliwudski's Prelude to an Imaginary Drama and the Serenade and Marche Militaire of Schubert. Frank Parker, baritone and a member of the Utica Conservatory of Music faculty, and Carleton W. Brush, violinist, were the soloists.

Jeanne GORDON

SCORES

*At Inaugural "Aida" Performance in
Washington, D. C., March 3rd, 1925*

"MOST SPONTANEOUS OVATION OF THE EVENING."—*Washington News*, Mar. 4, 1925.

"RECEIVED AN OVATION."—*Washington Times*, March 4, 1925.

"VOICE OF RARE BEAUTY, AMAZING PURITY OF TONE."—*Washington Post*, Mar. 4, 1925.

"PRESIDENT
IS AMONG
OPERA AUDIENCE"

"Jeanne Gordon, of rich depth of voice, received an ovation after her big scene just before the finale, when her Amneris disclosed a wealth of voice and fine dramatic values." — *The Washington Times*, March 4, 1925.

"Jeanne Gordon as Amneris was a compelling figure. Her voice was one of rare beauty, with amazing purity of tone and with almost perfect tonal inflection from her lowest to her highest notes. She has both temperament and technique and her acting was of dramatic brilliance." — *The Washington Post*, March 4, 1925.

"Jeanne Gordon has a fine voice which she uses well. She made a beautiful Amneris." — *The Washington Herald*, March 4, 1925.

"PRESIDENT
AND HIS PARTY
ATTEND OPERA
'AIDA'"

"Contented themselves with calling Jeanne Gordon and Frances Peralta back for three or four curtain calls with old-fashioned American hand-clapping.

"Gordon (Amneris) made a great personal triumph in Act III, when her beauty and charm and her ability to act her role, combined with her smooth, mellow voice to bring her perhaps the most spontaneous ovation of the evening." — *Washington News*, March 4, 1925.



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in BERLIN and DRESDEN

KATHARINE GOODSON. In BERLIN.

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SIGNALE P. D. MUSIKALISCHE WELT, Jan. 28, 1925.

Katharine Goodson is a pianist with a wonderfully invigorating quality of tone, understanding how to make it serve her imagination, and who reveals a fine, soulful, and SPIRITUAL CULTURE in all her interpretations.

VOSSISCHE ZEITUNG, Jan. 22, 1925.

A classical example of the outstanding merits of the Leschetizky school was revealed by the technique of that famous English pianist Katharine Goodson. We were only able to hear her last group, but these SHE PLAYED ABSOLUTELY TO PERFECTION, with Godowsky-like ease of the highest order.

BORSEN ZEITUNG, Jan. 20, 1925.

KATHARINE GOODSON. In BERLIN.

The return of the English pianist, Katharine Goodson, was very welcome. She is a RARELY ENGAGING PLAYER to whom one listens with true pleasure. She commands an unusual plastic power, a clear, perfect technique, and a ravishing touch which always remains velvety even in all grades of fortissimo. BERLINER TAGEBLATT, Jan. 21, 1925.

A truly musical temperament was revealed, in which romantic exuberance, sentiment, delicacy of feeling, and eminent powers of interpretation were most successfully linked together.

DEUTSCHE ALLGEMEINE ZEITUNG, Feb. 6, 1925.

The famous English pianist, Katharine Goodson, returned after a long absence. One can point to her, with her finished and effortless technique, as a scholarly example of all the merits of the last great European piano-master, Leschetizky.

NATIONAL ZEITUNG and 8 UHR BLATT, Jan. 20, 1925.

KATHARINE GOODSON. In BERLIN.

Katharine Goodson builds up her climaxes well, and is the possessor of a beautifully mellow, full, and also peevish touch.

LOKALANZEIGER, Feb. 1, 1925.

Her mellow touch, rich in modulations, unfolded an almost UNLIMITED RANGE OF COLOR—of pastel colors, to be sure. But that did not make her playing any the less fascinating.

NEUE ZEIT, Jan. 25, 1925.

Katharine Goodson CAPTIVATED a keenly interested audience. She has a minutely polished and yet big, broad technique under thorough control and sensitive musicianship. She played the great Schumann Fantasia, works by Brahms, Chopin, Paganini, and Dohnanyi, as well as a descriptive piece, "Fireflies," acclimating with color, by Hinton, all with the most vivid, intellectual, and emotional feeling.

ALLGEMEINE MUSIKZEITUNG, Jan. 23, 1925.

KATHARINE GOODSON. In DRESDEN.

Once again Katharine Goodson's playing WAS VIVIDLY ARRESTING. Temperament and musicianship are valuable qualities. Schumann's Fantasia, Chopin's B Flat minor Scherzo, and the Intermezzo by Brahms particularly gave her scope in the diversified programme, whether for vigorous passionate moods or soft delineations and tone-color.

SACHSISCHE STAATSGEZEITUNG, Jan. 20, 1925.

It was equally a delight to hear her versatile technique as her BEAUTIFULLY CULTIVATED SINGING TONE. Climaxes were cleverly constructed and led to moments of astonishing powers, giving the impression of nervous vigor and masculinity.

DRESDNER NACHRICHTEN, Jan. 27, 1925.

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EUROPEAN MUSIC FESTIVALS—1925

(Subject to slight changes)

Date	Place	Event	Direction
April 16-19	Bournemouth (Eng.)	Festival of British Music	Sir Dan Godfrey
May 3-8	Copenhagen	Danish Music Week (Opera)	Haakon Børreson
May 19-27	Cologne	Rhenish Millennial Festival Week	Prof. Hermann Abendroth
May 15-19	Prague	Second Orchestral Festival of the I. S. C. M.	Vaclav Talich, Adrian Boult, etc.
May 18-21	Bonn-on-the-Rhine	Rhenish Millennial Festival	Max Anton
May 18-July	London	International Opera Season	Bruno Walter, etc.
June 8-13	London	Congress of the British Music Society	
June 8-15	Leipzig	Handel Festival and Congress of the German Music Society	Furtwängler, Straube, etc.
June 11-14	Cologne	Nether-Rhenish Music Festival	Prof. Hermann Abendroth
June 12-15	Berne	Swiss Tonkünstlerfest	H. Suter, etc.
June 17-29	Cologne	Festival of Rhenish Sängerbund	
June 8-14	Düsseldorf	Rhenish Millennial Festival	H. Orthmann
Uncertain	Göttingen	Handel Opera Festival	Prof. O. Hagen
July 11-13	Essen	Bach Festival of the New German Bach Society	Max Fiedler
July 12-Aug. 20	Bayreuth	Wagner Festival Plays	Dr. Karl Muck, etc.
July 26-27	Donaueschingen	Modern Chamber Music Festival	Heinrich Burkard
Aug. 13-31	Salzburg	Festival Plays (Mozart)	Max Reinhardt, Franz Schalk, etc.
Aug. 3-9	Pwllhi (Wales)	Welsh National Eisteddfod	Dr. Walford Davies, etc.
Aug. 1-Sept. 9	Munich	Opera Festival	H. Knappertsbusch, Dr. Richard Strauss, etc.
Aug. 5-8 &			
Aug. 26-Sept. 5	Glastonbury (Eng.)	Festival Plays	Rutland Boughton
Sept. 6-11	Gloucester (Eng.)	Three Choirs Festival	Dr. A. H. Brewer
Sept. 13-18*	Venice	Third Chamber Music Festival of the I. S. C. M.	Alfredo Casella, H. W. Draber, etc.
Oct. 7-10	Leeds	Triennial Festival	Albert Coates and Sir Hugh Allen
Oct. 19-24	Blackpool	Competition Festival	
Oct. 20-24	Rome	Palestrina Quadricentennial	Molinari, etc.

*Probably earlier than originally scheduled.

OMAHA ORCHESTRA AROUSES ENTHUSIASM

Arthur Middleton Enjoyed—Hinshaw Company Warmly Received—Yon Gives Organ Recital—Notes.

OMAHA, NEB., March 18.—Interest in the concert by the Omaha Symphony Orchestra, given in the Municipal Auditorium March 11 with Egelbert Roentgen as guest conductor and cello soloist, and Frances Nash as piano soloist, was paramount. In Beethoven's fifth symphony, the orchestra soared to heights never before attained and, led by Mr. Roentgen with fine artistic perception, gave a performance which unfolded the beauties of this work in a worthy manner. The men responded with unfailing precision, displaying elasticity in yielding to the conductor's requirements and, considering the age of the organization, producing a beautiful blend of orchestral tone. To supply a series of concerts such as this orchestra has given this season is an accomplishment of which the Women's Division of the Chamber of Commerce, sponsors of the work, may well be proud. It is a credit to all concerned, particularly to Mr. Roentgen and the resident conductors, Ernest Nordin and Rudolph Seidl.

Other works performed were the Mignon overture by Thomas, conducted by Mr. Nordin, and the Tchaikovsky 1812 overture. Mr. Roentgen gave a rendition of a Haydn concerto, smooth and musically in style. Frances Nash contributed an interesting reading of the Liszt Hungarian Fantasy, playing the rapid passages with fleet and delicate finger work, and endowing the more serious portions with power and dignity.

On the morning following this concert an audience of several thousand school children listened to a program in lighter vein given by the same forces.

ARTHUR MIDDLETON

Arthur Middleton, baritone, was heard in a song recital at the Technical High School, with Stewart Wille as accompanist. Mr. Middleton showed on this occasion the same abundant resources of vocal interpretation that always characterizes his work.

HINSHAW'S MARRIAGE OF FIGARO

William Wade Hinshaw's production of the Marriage of Figaro, given March 13 at the Brandeis Theater, was a delightful musical experience. Editha Fleischer, as Suzanna, gave unalloyed pleasure and the same can be said of Pavel Ludikar, Clytie Hine, Alfredo Valenti and Celia Turrill. The Chamber Orchestra, under the direction of Ernest Knoch, gave a pleasing reading of the score and the staging and the costumes were charming.

Stanley Letovsky, of this city, left with the company and will replace Mr. Knoch as conductor for the remainder of the time, ill health having necessitated the latter's retirement.

PIETRO YON

An organ recital by Pietro A. Yon, on February 14 in the First Presbyterian Church, attracted an overflow audience which was delighted with the music programmed.

NOTES

The third event in the series of concerts by local artists, being given under the direction of Mrs. Fred G. Ellis in the auditorium of the Technical High School, took place on February 17 when Mr. and Mrs. Cecil Berryman, pianists, and Harry Disbrow, baritone, were presented, the latter accompanied at the piano by Eloise Wood Milliken.

The Nebraska Society for the Development of Musical Talent presented Fanny Fish, violinist, in a benefit recital on March 10 at the local auditorium, assisted by Evelyn Vore, accompanist, and Mrs. Leo A. Hoffman, soprano, who sang two groups of songs accompanied by Jean P. Duffield. The purpose of this concert—that of raising funds for the recitalist's further study—was justified by Miss Fish's playing which showed splendid promise as well as present attainments. She is a pupil of Frank Mach. Mrs. Hoffman's offerings revealed beauty of voice, charm and style.

On February 13 the Friends of Music presented Louise Shaddock Zabriskie, Fellow of the American Guild of Organists, in an organ recital at the home of Mrs. George A. Joslyn. Louise Jansen Wylie, soprano, and Mrs. Verne Miller, contralto, sang duets, accompanied by Jean P. Duffield at the piano.

The same organization gave a successful Brahms program, presenting Mrs. Karl Werndoff and Engelbert Roentgen in a piano and cello sonata; Harriette Clarke Helgren in a group of songs; Mmes. Werndoff and Dunn in a duet for

piano, and a mixed quartet—Marion Fisher, soprano; Harriette Clarke Helgren, contralto; Louis Armstrong, tenor, and Rudolph Helgren, bass. J. P. D.

HUGH, THE DROVER, A POPULAR SUCCESS IN ENGLISH PROVINCES

Schnéevoigt Conducts, Paderewski Plays, in Liverpool

LIVERPOOL.—The British National Opera Company's three weeks' visit paid due tribute to Wagner, the opening and closing works being Tristan and Tannhäuser respectively, with intermediate hearings of The Mastersingers and Parsifal. In Tristan the orchestra, under Eugène Goossens, was handled with judgment, which remark must be extended to cover his treatment of the instrumental background of Pelléas and Mélisande the following night. In this instance Robert Parker, American basso, gave a forceful impersonation of Golaud.

The first production here of Vaughan Williams' Hugh the Drover was an emphatic success, as everywhere else in the provinces, and repetition has endorsed this. Although the plot is a rather imbecile effort, it is relieved from dullness by a spirited prize-fight, in which Tudor Davies (Hugh) and Frederic Collier (John) have a realistic set-to, during which the latter is knocked out and unable to continue. The conductor was Malcolm Sargent, a young man who is rapidly making his way. The music, however, is the main thing, and here Williams has given us a score bubbling with melody and bucolic humor.

Rimsky-Korsakoff's Golden Cockerel has also been in the bill several times. Rutland Boughton's Alkestis has been revived, but I do not think it will equal the popularity of his Immortal Hour.

The penultimate concert of the Liverpool Philharmonic Society was in the hands of Georg Schnéevoigt, who proved himself an alert and masterly personality. Sibelius' second symphony was his principal cheval de bataille, and he presided tactfully during Arthur Catterall's rendering of the solo of Beethoven's violin concerto.

Paderewski paid us a visit the other day in the course of his tour to aid the funds of Lord Haig's British Legion Appeal. After an interval of fifteen years he shows no sign of senile decay—rather the opposite, for the faithful Erard piano trembled under his assaults like a gallant charger under the ruthless spur. His reading of the Appassionata was a superb example of virile musicianship.

W. J. B.

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CORTOT

The following excerpts from the reviews of Alfred Cortot's appearance as soloist with The Philadelphia Orchestra in New York on March 24 are typical of the notices which this great pianist has received throughout a Coast to Coast tour of 50 appearances from January 24 to April 9, 1925.

Mr. Cortot has appeared as soloist with the New York Philharmonic, New York Symphony, Philadelphia, Chicago Symphony, Los Angeles Philharmonic, Cleveland Symphony and Boston Symphony Orchestras.

European engagements will keep Mr. Cortot abroad in the season of 1925-1926, but he will return for another tour of about twelve weeks, beginning in January, 1927, and engagements for this tour are now being made by Concert Management Arthur Judson.



Mr. Cortot, that splendid artist who grows constantly in artistic stature, played the new work (the Tailleferre Concerto) with superlative skill and verve; and he was equally admirable in the much more familiar regions of Cesar Franck's Symphonic Variations. (*Lawrence Gilman, Herald-Tribune.*)

This was a performance of magnificent authority, grasp and color, by a virtuoso whose technical resources it would be ridiculous to discuss. (*Olin Downes, Times.*)

The art of Mr. Cortot in the Franck variations was the matter which is likely to dwell longest in the memory. This was a piece of master piano playing and it evoked long and loud plaudits from an audience which showed discrimination. (*W. J. Henderson, Sun.*)

That admirable pianist, Alfred Cortot, played with penetrating appreciation, and in the last pages with a dazzling buoyancy, the "Symphonic Variations" of Cesar Franck. (*Pitts Sanborn, Telegram-Mail.*)

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MINNEAPOLIS SYMPHONY OFFERS A NOVEL PROGRAM

First Act of Die Walküre Given in Concert Form by Alsen, Althouse and Middleton—"Pop" Concerts Call Forth Usual Enthusiasm—Elks Glee Club Changes Name—London and Verbrugghen String Quartets Give Concerts—De Pachmann Enjoyed

MINNEAPOLIS, MINN., March 12—Novel in content as well as in form was the thirteenth regular concert by the Minneapolis Symphony Orchestra at the Lyceum Theater on March 6. In place of the usual symphony there was the first act of Wagner's Die Walküre, which admirably filled the second half of the program, an excellent idea of the orchestra's conductor when it is considered how few opportunities there are offered here for hearing the Wagner music dramas, and especially welcome when everything is so well done as it was on this occasion. The orchestra, under Henri Verbrugghen, played superbly and did full justice to the score. The solo parts were in excellent hands. Elsa Alsen as Sieglinde and Paul Althouse as Siegmund underlined their roles so skillfully and did such beautiful and fervid singing that the lack of stage accessories was unnoticed. Arthur Middleton sang the role of Hunding, making the best of his limited opportunities and causing one to wish constantly for a chance where he could show his fine voice in greater display.

The first part of the program contained two works by living composers, Goossens' scherzo, Tam O'Shanter, and Eichheim's suite, Oriental Impressions. Mr. Verbrugghen and the orchestra played these highly spiced tidbits delightfully.

POPULAR CONCERTS

The seventeenth "Pop" concert by the Minneapolis Symphony Orchestra began with a spirited performance of Sinigaglia's overture to Goldoni's comedy, Le Baruffe Chiozzotte. Finely contrasting then came Grieg's Heart Wounds and Spring for string orchestra, while Bizet's Carmen suite No. 1 brought the orchestral numbers to an end. Rudolph Polk, violinist, brought the program to a close with a greatly enjoyed performance of Bruch's Fantasia on Scottish Folk-Melodies. In this he was finely seconded by the orchestra. Enthusiastically recalled, he added two encores.

One of Henri Verbrugghen's finest achievements, Beethoven's Egmont overture, was at the head of the program of last Sunday's "Pop" concert. Carl Busch's Indian Rhapsody, a novelty here, came next. It made a fine impression and was another witness of Mr. Busch's sterling musicianship. Three Hungarian dances by Brahms were so thoroughly enjoyed that the third one was re-demanded. The Peer Gynt suite No. 2 by Grieg was another novelty for Minneapolis. The soloist was Harrison Wall Johnson, Minneapolis pianist, who gave an excellent account of himself in Rachmaninoff's second piano concerto in C minor. Mr. Johnson made a success with the audience and after many recalls responded with further additions.

ELKS GLEE CLUB

The Elks Glee Club gave its ninth annual concert at the Lyceum Theater on February 27. It was its first appearance as the reorganized Rhys-Herbert Male Chorus, which new name was adopted in memory of its founder and former director. Earle J. Killeen, the organization's present director, had arranged a program calculated to test its mettle and to please varied tastes. The Rhys-Herbert Male Chorus was assisted by the University of Minnesota Mixed Choir which did excellent work. Mr. Killeen's sterling qualities as musical director were in evidence at all times. Both the choral organizations are well balanced and excelled in precise attacks and releases, as well as in fine shading and artistic phrasing.

LONDON STRING QUARTET

The London String Quartet was the second attraction provided by Mrs. Carlyle Scott for the University of Minnesota Chamber Music Course. It was a pleasurable evening and the program offered was enjoyed to the utmost.

DE PACHMANN

For the fourth concert in the University of Minnesota Concert Course, Mrs. Scott presented Vladimir de Pachmann in piano recital. It was a typical De Pachmann evening, the pianist seeming in particularly felicitous mood.

VERBRUGGHEN STRING QUARTET

The Verbrugghen String Quartet concluded its series of chamber music evenings at the MacPhail School on March 4. It was assisted by Marie Louise Bailey-Apfelbeck, pianist, who joined forces with the quartet in an artistic and temperamental performance of the Schumann quintet. The

other number on the program was the Brahms quartet in A minor, op. 51, No. 2. G. S.

Dr. Mauro-Cottone's Work Given

Dr. Mauro-Cottone's score of Mendelssohn's first organ sonata, transcribed for solos and chorus of mixed voices, with the original organ part, was performed at the Church of St. Bartholomew, Park Avenue, by Mr. Williams and his choir. The text of the work is also by Dr. Mauro-Cottone. The performance was an impressive one and Mr. Williams showed a fine understanding of the score. This sonata is being heard throughout the country as one of the novelties of the season. The sonata was presented for the first time in New York by Dr. Mauro-Cottone himself with the choir of the Schola Cantorum, at the Capitol Theater. It was also given on March 25 at the North Reformed Church, Newark, by the church choir and Walter Peck Stanley, organist and conductor. Another performance will take place at Town Hall on April 19, with the Palestrina Choir from Philadelphia and Dr. Mauro-Cottone at the organ.

Grand Opera Society Has Cadman as Guest

Following the regular weekly ensemble rehearsal of the Grand Opera Society of New York on March 26, under Zilpha Barnes Wood, at the Van Dyk Studios, Charles W. Cadman was special guest, with Nelle Eberhart (his librettist) and Princess Tsianina sharing honors. Introduced by



"She has a lyric soprano voice of natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Mrs. Wood, Mr. Cadman gave a talk on opera by Americans, followed by Mrs. Eberhart along similar lines, Tsianina closing with remarks concerning Indians and their music. All three united in a plea for deeper study, and more intensive preparation in hearing operas. Mr. Papalardo gave a talk based on his own experience in furthering the musical education of his son. It was a pity these talks were not heard before a larger assembly, for all gathered in the Wood studio were already students and devotees of opera.

Augustus Post said things of significance, and Florence Otis gave great delight by singing two Cadman songs beautifully, with the composer at the piano. Tenor Taylor sang love songs by Clarence MacMurphy; Ismalov, basso, sang songs in Russian, and Fred Woltman contributed piano solos.

Palestinian Folk Melodies Featured

Ancient Palestine folk melodies seldom heard in concert halls, which the Cleveland Singing Society are fostering under the direction of Charles de Harrack, pianist and composer, were featured in a radio program, broadcasted by the W. T. A. M., Cleveland. The selections by the Cleveland Singing Society brought letters from all over the country. Mr. de Harrack has been director of this organization for the past three years. Following are the members: E. Burstein, M. Climo, I. Dryspel, J. Friedman, Dr. Friedman, M. Goldberg, A. Gross, A. Herzig, M. Hendler, B. Katz, S. A. Kleinman, W. Leibovitz, L. Moskowit, J. Swirsky, D. Wolf, D. Buller, S. Blondes, H. Goldman, S. G. Shapiro, Theo. Stark, I. Gold, D. Gulka, B. Gottlieb, Frances Marmor is accompanist.

The organization was founded about thirty years ago, but for some years its activities were allowed to lapse. The work was revived when Mr. de Harrack assumed charge three years ago. The aim of the society is to awaken an interest in the ancient Palestinian folk melodies and other works of interest.

BALTIMORE HEARS THREE VISITING ORCHESTRAS

N. Y. Symphony Plays Strube Work—Mengelberg Conducts Philharmonic—Kindler Is Soloist With Philadelphia Orchestra—Final Children's Concert—Other News

BALTIMORE, Md., March 23.—Much interest was manifested in the recent concert by the New York Symphony Orchestra at which A Lanier Symphony, by Gustav Strube, director of the Baltimore Symphony, was presented for its second public appearance, the same number having been offered in Washington the day previous. Mr. Strube wielded the baton on both occasions. He has caught the real spirit of the poems of Sidney Lanier, the Baltimore poet, who in his younger days played flute in the Peabody Institute Orchestra of which Mr. Strube is now the director. Bruno Walter was the guest conductor for the occasion and, as last season, scored a tremendous success. Samuel Dushkin and Lionel Tertis appeared as soloists, playing the double concerto for violin and viola by Mozart.

PHILHARMONIC ORCHESTRA

The Philharmonic Orchestra gave its one concert of the season under the direction of Willem Mengelberg and both director and orchestra scored a triumph. Two numbers constituted the program, Beethoven's Eroica symphony and Ein Heldenleben by Richard Strauss. Each was accorded an inspired reading by Mr. Mengelberg and at the conclusion of the concert he was given an ovation.

ELSA ALSEN SOLOIST WITH SYMPHONY

The last concert of the Baltimore Symphony presented Elsa Alsen as soloist. Mme. Alsen is a favorite here and her work again demonstrated her superiority as an interpreter of Wagnerian music. The sixth Tchaikovsky symphony was played by the orchestra in a manner that evidenced the real strides the organization has made in the past year or two. Mr. Strube, who has been the conductor since the inception of the orchestra, deserves special commendation.

KINDLER SOLOIST WITH PHILADELPHIA ORCHESTRA

Hans Kindler, former first cellist of the Philadelphia Orchestra, was the soloist at the last concert of the Quaker City organization. Mr. Kindler proved himself placed high among present day cellists. The orchestra, as usual, displayed its excellence under the baton of Mr. Stokowski.

FINAL CHILDREN'S CONCERT

The last children's concert by the Baltimore Symphony was interesting and Municipal Director of Music Frederick R. Huber announced the possibility of an entire series of Saturday morning concerts for children next season. This year but three were given.

NOTES

Nicholas Medtner, Russian pianist, was the recitalist at the eighteenth of the Peabody Institute Series and gained many admirers by his appearance here.

Hazel Knox Bornschein, soprano; Franz Bornschein, violinist, and Alderson Mowbray, pianist, were the artists in the third of a series of concerts under the auspices of the Maryland School for the Blind.

Alfred Cortot gave an interesting recital here recently. Gustav Klemm, for several years leader of the Park Band, has been re-appointed for this season. Nelson Kratz was chosen to lead the Municipal Band.

Managing Director Huber, of the Lyric, was in New York last week conferring with officials of the Metropolitan Opera Company relative to a short season here next spring. E. D.

Bach Exercises

Robert Imandt, violinist, who recently gave an all-Bach program at the Washington Irving High School, and plans other similar programs, thus explains his plan: "It is a pity Bach should have been so largely relegated to the exercise class. In America, young people who are neither technically able to play Bach properly, nor culturally able to understand him, are asked by their teachers to use the music for study purposes. The result is, that our children get the impression that there is no beauty in the music, and that there never was intended to be any beauty in it any more than any other 'exercise.' Of course, all musicians (except, perhaps, a few half-educated teachers) realize the beauty of Bach's music, and probably a good many of them give it to their pupils because they love it and want their pupils to love it, not realizing that the result is likely to be just the opposite. My own idea is that the way to make young people love Bach is to give them opportunity to hear Bach."

New Jersey Music Clubs in Convention

The New Jersey State Federation of Music Clubs will hold its annual convention on April 23 and 24 at the Stacey-Trent Hotel, Trenton, N. J.

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BERLIN CONCERTS

ERNO RAPÉE

The concert of Erno Rapée, American conductor, with the Philharmonic Orchestra, was in the nature of a triumph for this excellent leader. After his rendition of Strauss' *Heldenleben* the German audience gave him a real ovation and he was recalled many times. His interpretation of this most interesting of Strauss' tone poems was notable for its restraint and precision, and yet seldom has the orchestra played with more warmth and beauty of tone. Mr. Rapée seems to be a conductor who gets into immediate touch with his musicians and is able at once to impress them with his emotional and mental conceptions and feelings. It is, moreover, a pleasure to watch the graceful and delicate fashion with which he handles his baton. The rest of his program consisted of Rimsky-Korsakoff's *Scheherazade* and John Alden Carpenter's *Adventures in a Perambulator*.

HENRY DEERING

This fine American pianist has won a real public here and played as usual to a well filled Beethoven Saal. His program was artistically selected ranging from Mozart and Beethoven to Darius Milhaud. The compositions of the latter, called *Saudades do Brasil*, a suite of three dances, was a first performance for Germany and, though of light texture, Mr. Deering made them fascinating through the rhythmic vitality of his playing. Indeed Mr. Deering's whole program showed a high grade of musicianship and never at any moment did one feel evidence of cheap straining after effect of so-called artistic mannerisms. Not that he does not possess at the same time all the technic of the virtuoso, but rather that he always makes this technic serve the wishes of the composer. He also gave a particularly fine performance of the Brahms Variations and Fugue on a theme by Handel.

FRANCES BERKOVA

Almost over night this young violinist has sprung up out of practically nothing. Two years ago a debutante, she is today a finished artist with one of the finest tones possessed by any woman violinist before the concert public. Her performance of *La Folia* by A. Corelli at the Beethoven Saal was not only technically without fault but already had a personal note which makes her future seem assured. The slim figure and the graceful bowing give this artist a personal charm, that of extreme femininity, which reaches out and gets at the heart of the audience, surely its weakest spot! In contrast to this her tone is large, with a full complement of overtones. She proved herself, moreover, in her performance of the lighter Kreisler pieces, to be possessed of a delicacy which will insure her the (doubtful) advantage of having to play an inordinate number of encores at all her future recitals.

JACQUES JOLAS

Jolas is not in any sense of the word a specialist on the keyboard, but like all individual performers he plays certain composers better than others. His Debussy and Proko-

fiEFF were as near perfection as mortals come; only a player piano with a soul could have surpassed it. This impressionistic music he plays subtly but without the usual effeminacy thought necessary. And, what is more, his whole playing is really interpretative in the best sense of that much abused word. He realizes, as so many European artists do not, that there are other more suitable places to get rid of suppressed emotions than on the concert platform. Pieces by Scarlatti, Pasquini and Chopin rounded out a thoroughly enjoyable evening in the Bechstein Saal.

HARRIET VAN EMDEN

Lieder singing is one of the arts that has not made the advances which are to be noted in piano and violin playing. How rarely one hears a real artist in this field! But when Harriet van Emden sings a pianissimo song one can safely close one's eyes and bathe in the complete beauty of tone and rhythmic melody. The voice in the upper register has extraordinary surety and speed, coloratura passages being handled with great ease. Her personality also is delightful without ever descending to the merely "cute." She opened her program at the Bechstein Saal with a group of old English songs which were a model of diction and style. Particularly Carey's *Pastoral* took on new life under her hands. Songs by Casella and Ravel were also well conceived and executed. She closed with a group of conventional Mendelssohn lieder and some banal efforts by Richard Strauss which would make a "tin-pan alley" blush for shame. A song like *Einerlei*, for instance, really touches bottom. V. Ernst Wolff accompanied with his usual finesse.

CELESTE CHOP-GROENEVELT

This American pianist from Louisiana has been in Germany so long that she is quite unknown in her native land. But her recital in the Beethoven Saal proved this to be undeserved, for she commands a light staccato which is unsurpassed by any virtuoso now before the public. Her playing of the Liszt-Paganini Etuden and Chopin's *Prelude in D major* were rhythmic without ever being forced or pounded. Her pedaling is always faultless. Her program included some pieces from the *Orchideengarten* by Walter Niemann. They are effective enough but without any particularly individual quality.

CYRIL TOWBIN

The first performance of the *Suite Bizarre* for violin and piano by Joseph Achron was the feature of this concert. They are nine little pieces subtitled *Cycle de Rhythmes* and include such subjects as *Terrasses de Palais*, *Grimaces*, and *Moment Dramatique*. Written by a composer who really understands the violin, they are always effective and not without a certain sly humor. So, as modern violin music is far from plentiful, this little suite should find a grateful reception. Mr. Towbin's program also included the Glazounoff concerto and the Bach Sonata, No. 1, and proved this young American artist to be well worth watching. Musically his interpretations leave nothing to be desired, while his tone is warm with a slow languorous vibrato. Waldemar Liachowsky was as usual a tower of strength at the piano.

HORTENSE HUSSERL

At her second recital, Hortense Hussert, of New York, confirmed the good impression made here at her debut two

months ago. She is what the Germans call a "temperament." There is a lilt and exuberance about her playing that carries one along as though in the grip of a beneficent whirlwind. While her playing of the more reflective passages seems really conceived with the "inward-turned eye." Her playing of Schubert's Sonata, op. 53, at the Sing-Akademie was a real musical delight.

HARRIET COHEN

This well known English pianist gave two recitals at the Sing-Akademie with nice press success. As usual she featured the compositions of her countryman, Arnold Bax, and played them with authoritative vigor and finesse. Her playing of Bach was also dynamically felt and without smudge. The clarity of this young musician's conception of a composition as a whole and in its integral parts is nothing short of phenomenal.

C. H. TRASK.

PARIS

(Continued from page 6)

land and America, is about the only human being who takes no interest in the artistic accomplishments of his fellows. Clannishness is sometimes a good thing.

NINON ROMAINE ENROUTE FOR U. S. A.

Ninon Romaine, who at the present moment of writing is on the broad Atlantic sailing for America, gave a recital in the Salle des Agriculteurs to say goodbye in a musical way to all her friends in Paris.

Alas, alas! Fair Ines,
She went away with song,
With Music waiting on her steps,
And shoutings of the throng.

Hood might have written Ninon in his verse instead of Ines had he been present at this delightful recital a few days ago. Ninon Romaine played the piano in the way the public likes to hear the piano played. She did nothing to make a parade of technical accomplishments, nothing to cause her hearers to think she was cleverer and more accomplished than they were. She seemed to play the pieces she herself liked to hear, and everybody in the hall said inwardly: "How strange that the pianist has chosen the very things I like best." There was no end of applause. Several compositions were repeated during the course of the evening and at the end the pianist played piece after piece till her hands were tired. If I tried to describe the concert in a German manner of word building I would say that this was the most thoroughly agreeable music evening at home among friends recital I ever attended.

Ninon Romaine is coming back to Paris to give another recital as soon as her engagements in America permit. Her second American tour begins forthwith.

CLARENCE LUCAS.

Corning, N. Y., Enjoys Gray-Lhevinne

The two Gray-Lhevinne concerts were both attended by huge audiences at Corning, N. Y., and the enthusiasm was marked throughout both programs.

BOSTON PRAISES MARGARET SITTING



Boston Globe, February 20, 1925.

"Margaret Sittig gave her first Boston recital in Jordan Hall to an audience that really warmed to her skill and her genuinely musical personality as too few audiences in that place find occasion to do. Miss Sittig has a first rate technical equipment, and in addition the much rarer and infinitely more precious gift of music. She should find audiences and admirers wherever she goes. IT IS A RARE PLEASURE TO LISTEN TO SO FINE A VIOLINIST AND SO GENUINE A MUSICIAN."

Boston Herald, February 20, 1925.

"Margaret Sittig played with true romantic ardor and produced singularly beautiful tone—strong, sweet and rich. She maintained a quite unusual purity of intonation, and displayed FINE MUSICIANSHIP, EMOTIONAL WARMTH, AND RARE POETICAL FEELING. . . . Much more might be said in praise of Miss Sittig, a violinist of rare talent and ability, whom it would be a pleasure to hear again, and that soon."

Boston Transcript, February 20, 1925.

"Margaret Sittig possesses in high degree many fine qualities. Her tone is large, broad, pure; her bowing firm, free, capable of many subtleties, her harmonics of singular clarity. TECHNIC, FACILITY, BOTH OF BOW AND OF LEFT HAND, ARE ABUNDANTLY PRESENT."

Christian Science Monitor, Boston, February 20, 1925.

"Miss Sittig's tone is big, and there is much power and sweetness, with splendid depth. THERE IS A BREADTH OF SWEEP, A VITALITY THAT MAKES HER MUSIC INTERESTING."

Boston Post, February 20, 1925.

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PSYCHOLOGY IN THE CONCERT HALL

By Clarence Lucas

[Continued from last week's issue]

The American psychology is as incomprehensible to an Asiatic or a European as other psychologies are to an American. Not long ago a German said to me: "The inhabitants of the United States call their country by the name of the continent on which they live. They think it sinful to applaud in a theater at a performance of a mytho-

logical music drama called Parsifal, but will applaud without stint any favorite singer at a concert hall when The Messiah is given, though Handel selected his words from the Bible. They are not logical."

Did not the great German pianist, Schnabel, misunderstanding the American psychology, persist in playing programs of music which were suitable only for German audiences? And in England I frequently heard visiting artists criticized for making up their programs in an American manner and ignoring the tastes of London audiences. American critics always marvel at the length of English ballad concerts, and it is well known that plays for the theater have to be adapted for the psychologies of foreign audiences. Each nation has its own peculiar sense of humor and usually refuses to laugh at the jokes of other nations. Each nation likewise has a predilection for music of a certain character, though the musical sense is more uniform throughout the world in general than the sense of humor is.

Some day the study of psychology will be part of a public artist's curriculum. He will be taught that a perfect mastery of the notes and an understanding of the style will avail him nothing if he cannot interest his hearers. He may have enough emotional force, or personality—call it what you will—to hold the attention of some of his hearers, and yet fail to hold them all. The larger the crowd is which he can combine into one psychological unit, the greater will his success as a public performer be.

It is a remarkable truth that the psychology of a crowd is something stronger and more overwhelming than the sum of each individual psychology is. Metallography furnishes a parallel example in the physical world, for zinc and copper are each much softer than the brass they form when they are combined. Tin and copper are each much softer than the bronze they combine to make. Likewise, the psychology of a crowd is more potent in swaying the crowd than the psychology of the individual was in affecting the individual. There is an intercommunicated emotional urge added to the sum total of each individual psychology. When an entire audience stands up and shouts it does what no single member of the same audience would have done had he been submitted to the same musical influence in an empty hall.

The study of the artist must be to know which way the psychology of the crowd veers. The artist who has won the support of the crowd's psychology must be careful not to lose it by performing works which he cannot make impressive enough. This is a delicate matter every artist must learn to handle as best he can. The psychology of the crowd is the unknown quantity.

Nothing is gained by opposing the power of the crowd. The public in our day has taken unto itself the divine right which used to be the exclusive property of kings. The man who set himself against the power of the king in the days of yore often lost his head when the axe descended on his neck. The artist who sets himself against the will of the crowd in the concert hall is doomed to failure. He will be but a voice crying in the wilderness, where no one can hear him.

Some philosophers, seeing the political power passing from the chosen few men of culture to the great mass of the people, whether cultured or uncultured, believe that the break up of our civilization is at hand, and that a return almost to barbarism is in store for the human race till it throws off the tyranny of mob rule after many years of practically brutal slavery. Intellect and reason are poor weapons to fight the psychology of the crowd.

And what about music? Have not ragtime and jazz been gaining ground of late? A music in which rhythm is given an exaggerated importance at the expense of beautiful melodies and rich harmonies is certainly a very much more primitive kind of music than the masses Palestrina wrote three centuries ago, in which rhythm and accents were all but suppressed.

Several young composers and writers on music of our times have told me that ugliness is as much within the province of music as beauty is. They aim at expressing ugliness and force. They imitate the sound of factory machinery. Not long ago in Paris I heard a so-called sonata for violin and piano in which the pianist had to leave the piano at times to mark some thundering accents with two bass drums. He maintained that the age of beauty in music was finished and that this industrial age should find expression in the art of the day. I speak of this neither to praise nor condemn it, but only as a record of the kind of psychology the artist has to deal with at present. An artist of the days of Haydn and Mozart might be incapable of selecting a suitable program for a modern audience in New York, London, Paris, or Berlin. No concert giver of our days would offer his public the kind of programs which can be found on hundreds of pages in the history of the London Philharmonic Society for the audiences of only fifty years ago.

The music reviewers of our times write that no one wishes to hear sonatas and symphonies today, but that the items should be short, with plenty of contrast and not dull. Very well; the public which does not care to sit out a symphony is not the kind of public for which the symphony was written. The great composers did not compose symphonies for the benefit of their health or for idle pastime, but because symphonies were in demand and were likely to be played. Music is not so much the entertainment of the cultured few as it used to be. The mob has entered our concert halls and brought with it no little of the uncouth tastes and low mentality of crowds in general. Another psychology has to be reckoned with. The psychology of the crowd in the concert hall is something the public performer cannot learn in the class room. He must come repeatedly before the public, and learn as best he can how to weld into one overmastering psychology the hundreds of diversified psychologies in the audience. And it is not always the greatest artist or the greatest technician who succeeds best in dominating the crowd's psychology.

The ceaseless propaganda of the bolsheviks from Russia, which causes so much trouble to the governments of France, Italy, and England, works on the psychology of the uneducated and unthinking, who are always in the majority and able therefore to vote for, and place in power, any set of politicians who can win their support. In the world of music the same vast majority, of no art training and little taste, have a preponderating influence on the kinds of programs which are made to draw the crowd into the concert hall. The crowds are subject to the influence of propaganda to the same extent that political crowds are. It is propaganda alone which fills many an American concert hall to greet a foreign artist who has never yet played nor sung in America. The artist steps upon the platform and faces an audience which is willing and waiting to be made psychologically sympathetic to him. It is therefore not a mere matter of vanity which makes all public performers desire to see their names and talents exploited by the newspapers. Without the propaganda of the press the career of an artist would be unendurably long and tedious. When every individual in the concert hall has been psychologically influenced by what the newspapers say about an artist, the artist's task in linking up those thousand separate psychologies into one great psychology in sympathy with himself is immeasurably lighter.

Unfortunately, however, the newspaper reporters are often bolsheviks of art—men who are uneducated in the art they write about. Not long ago one of those self-elected judges of painting and music told me that a certain painter we were talking about was not a reliable judge of painting as his training as a painter warped his judgment, in the same way that my long training as a musician and experience as a conductor made me a biased judge of music. He maintained that he was free from prejudices. I maintained that he was free from knowledge of his subject. When he commended my literary style I pointed out to him that he could be no judge of writing as he had been at college and had studied Macaulay and Carlyle. To this of course he would not agree. Whoever knew one of these champions of advanced art for the people to be logical? His psychology is a product of the times, however, and it resembles the psychology of many who feel keenly and do not think deeply.

(Continued on page 55)

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Photo by P. Apera

Who is now appearing in cities of the middle west and Canadian northwest. She will return to fulfill engagements with the Mendelssohn Choir in Indianapolis, the Maennerchor Society in Scranton, the St. Mary's Guild of Christ Church, Jersey City, and the Springfield Festival, Springfield, before sailing for France for concerts on the continent, in London, and a tour of the English provinces.

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Grace Wood Jess in Demand

Grace Wood Jess is home again, looking as blooming as if she had not just returned from an arduous winter concertizing from coast to coast. We met in the foyer of the Philharmonic at the Roland Hayes concert. She remarked that she had also attended the first one he gave in Los Angeles several years ago at Blanchard Hall, when she and Roland Paul were the only white people present, and commented on the difference that night, when practically all of musical Los Angeles was out to pay homage to the art of the Negro singer. Miss Jess at that time prophesied that Hayes would reach the high position as an artist that he has since achieved. Being so much interested in the development of the Negro singers and the Negro songs, she naturally gives these songs space on her programs and has been especially commended for her singing of the Negro spirituals.

Although supposedly at home for the purpose of "resting" for next season's work, she is filling two or three engagements a week in different parts of California for localities which are taking advantage of her freedom to hear one or more of her charming programs. After seeing and hearing her, I asked if her work were not very fatiguing, to which she laughingly replied: "Why no, how would it be, when each group of song represents a different country and develops a different personality? It is as if several different persons sang; each calls into play a different personality which expresses itself through me; when I sing I am the person or persons in the song that I am visualizing."

Miss Jess has the unusual and enviable record of never failing to have a return engagement wherever she sings. Her next season's work opens in the Middle West in November. B. L. H.

Norden Directs Reading Choral Society

Of special interest on the program given by the Reading Choral Society on March 19 were two Russian church chorals in the English arrangements by N. Lindsay Norden, the director of the organization. One of them was Sahknovsky's The Plume Grass, a dramatic chorus in nine parts, and the other Arkhangelsky's The Day of Judgment, a setting of the old hymn of the Dies Irae. The varied program also included Schubert's Omnipotence, an exceptionally well given number, in which the solo parts were creditably sung by Laura Snyder, a member of the choral. Then there were the beautiful litting In Pride of May, by Tyler; Chausson's Nuptial Song, Purcell's In These Delightful, Pleasant Groves, Palestrina's Adoramus Te and Schubert's God in the Thunder Storm. The programs arranged by Mr. Norden always maintain a high level, and the singing of the Choral Society also shows conscientious preparation on the part of both the conductor and the chorus. At this concert there was an admirable balance of parts, the attacks and shading were good, and the manifold beauties of the various choruses were well brought out. Mr. Norden is to be congratulated upon the fine work he has done in connection with the choral. Carroll W. Hartline was the accompanist.

The Russian String Quartet of Philadelphia gave great pleasure as assisting artists, their program including nocturne, Borodine; The Mill, Raff, and Andante, Dvorak.

Franklin Riker Artists in Recital

Rumford Hall was filled to capacity on the afternoon of March 29, when Hazel Page Everett, mezzo-soprano, and George Ira Everett, baritone, appeared in their second annual song recital. Both in duet and solo numbers the two artists were heard to advantage. They opened their program with the duet, Love Divine! All Loves Excelling, from Stainer's The Daughter of Jairus, in which their blending of tone was especially beautiful. They were later heard jointly in two groups of lighter selections. Miss Everett was heard in Herbert's aria from Natoma, List the Trill in Golden Throat; Rubinstein's Du bist wie eine Blume, and other works of similar pleasing nature. Her charming personality and expressive interpretative ability were at all times in evidence and her reception was an enthusiastic one. Mr. Everett's rich baritone retained its fine tone and appealing quality throughout and he rendered I am Kahne, Grieg; Fur Musik, Franz, and a group of Riker numbers with enviable artistry. His presentation of the Pagliacci prologue was so splendidly done that the audience insisted upon an encore—this time he gave a lovely song, Mother Moon, by Edward Harris, who was the efficient accompanist of the afternoon. Both of these singers are artist pupils of Franklin Riker.

Dr. Mauro-Cottone to Honor Bossi

In his annual organ recital on April 13 at the Capitol Theater, for the American Guild of Organists and the National Association of Organists, Dr. Mauro-Cottone will honor the memory of the late Marco Enrico Bossi, of whom he was the most intimate friend. Enrico Bossi felt a deep admiration for Dr. Mauro-Cottone, whom he knew from childhood in Italy, and when Bossi came to this country he was a constant guest at Dr. Mauro-Cottone's home. For next season they had planned to revise together the celebrated Bossi Organ Method, which was to be published as Bossi-Mauro-Cottone Organ Method, in an English edition.

Dr. Mauro-Cottone will render the second part of his program as a memorial for his dearest friend by performing five of Bossi's compositions, namely, the Chant du Soir, the G minor scherzo, the Piece Eroique, the Hora Mystica, and the toccata in A minor. The program will also include four fugues: G major by Mendelssohn, F minor by Mauro-Cottone, D major by Bach, and D major by Guilman; also numbers by Handel, Martini, and Rameau.

Florence Easton Guest of Honor

Florence Easton was guest of honor at a large luncheon given at the Ambassador Hotel, Los Angeles, by the Wa-Wan Club, on February 18. The Madrigal Octet gave two compositions by Elinor Remick Warren at the luncheon, with the composer at the piano.

An attendance of over 10,000 recently heard the popular concert of the San Francisco Symphony Orchestra in Exposition Hall when Florence Easton was soloist.

Liebling Pupil in Toronto

Helen Hubbs, soprano, as prima donna of the Toronto Stock Company recently made a successful debut in the title role of the O'Brien Girl.



CLARA NOVELLO DAVIES,

who will conduct the Novello Davies Artists' Choir at its concert at the Manhattan Opera House on Sunday evening, April 26. Much interest surrounds the reappearance of the choir due to its splendid success at Town Hall last year. Rafael Diaz, Gladys Arman and Rhea Silberta will be the soloists. (Photo © Underwood & Underwood.)

Olga Carrara in Marinuzzi's Opera

Word comes from Milan that Olga Carrara, dramatic soprano favorably known in New York and Chicago, recently scored success in the part of Glorianda in Marinuzzi's opera, Jacquerie, at the San Carlo of Naples, under the direction of the composer. Mme. Carrara created this role when the work was given several years ago by the Chicago Opera.

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NANETTE GUILFORD

SOPRANO

Metropolitan Opera Company

CONCERT MANAGEMENT ARTHUR JUDSON takes pleasure in announcing the addition of Miss Nanette Guilford to its list of artists available for concert appearances in the season of 1925-1926.

A few notices from Miss Guilford's appearances in concert and opera are reprinted herewith, and additional information concerning dates and terms will be furnished on request.

Miss Guilford made a very favorable impression as a concert artist; her voice, which can fill larger spaces, sounded dramatic, and she used it with some of the arts which she has learned in other places. It is a young, fresh voice, of considerable range, and which permits the singer much latitude in the way of expression. All her songs were warmly received.—*New York Times*.

Miss Guilford, possessed of youth, personality and a good voice, has something tangible to offer an audience. We sat content in appreciating the soprano's full, fresh voice and the spirit and youthful buoyancy she put into her work. The enthusiastic audience evidently shared our feeling.—*New York Evening World*.

There is untarnished, resplendent metal in Miss Guilford's voice, treasure emphatically worth cherishing.—*New York Evening Telegram and Mail*.

At Town Hall, a young American soprano attached to the Metropolitan Opera House, braved the justly-feared dangers of the recital platform and conquered the ordeal valiantly on the whole. She is Nanette Guilford, and her name is certain to spell lustre in the singing world if she proceeds as she has begun.—*New York American*.

Nanette Guilford last night had a taste of what fame really means when the audience at the Sunday concert insisted upon her answering seven curtain calls. Her voice is beautifully shaded and warmly dramatic in tone.—*New York Evening Telegram*.

Possessed of a rich voice and a sprightly, vivacious manner, Miss Guilford won applause.—*Philadelphia Bulletin*.

She has a beautiful voice, warm and eloquent below and brilliant in its upper register. She has a vivid personality and interprets her songs with intelligence and great effectiveness. She sang an aria from "Andrea Chenier" really admirably, and deserved the tumultuous applause it earned for her.—*New York World*.

Nanette Guilford, making her Atlanta debut, and in her first year with the Metropolitan, handled her role in as charming a manner as could have been desired. She evidenced a freedom of action and voice distinctly complimentary, and to her were accorded no few moments of the audience's attention.—*Atlanta Journal*.

Miss Guilford sang "Musetta" last night with real spirit and with a voice of rare beauty.—*Rochester Journal Post*.

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San Francisco to Have Wolfsohn Series

The Elwyn Concert Bureau, western representatives of the Wolfsohn Musical Bureau, Inc., has announced a Wolfsohn innovation series of ten subscription concerts by internationally celebrated artists, which will be given on Thursday evenings during the season of 1925-1926 at Exposition Auditorium, San Francisco.

The feature of this course of concerts in San Francisco is the phenomenally low price of \$3.50, \$5 and \$8 as the scale of prices for the entire series, made possible by the large capacity of the hall and the undoubted drawing power of these artists.

It was the success of the Elwyn Series in Los Angeles and Portland which prompted the Wolfsohn Bureau to introduce the same plan into New York City this season with such great success. Now the Elwyn Bureau has adopted the same plan for San Francisco as the Wolfsohn Bureau introduced into New York. This is the first time that such a series of concerts has been given in San Francisco.

Among the artists to appear in this course are: Josef Hofmann, Edward Johnson, Margaret Matzenauer, Felix Salmond, Toscha Seidel and Olga Samaroff.

Werrenrath Appreciated

"Werrenrath achieves rich success before appreciative hearers." Such was the headline in the Trenton Evening Times of Trenton, N. J., on March 17, reporting Reinald Werrenrath's concert in that city. Elma Lawson Johnston, music critic of that paper, continues: "The audience that heard Reinald Werrenrath in concert last night in Crescent Temple enthusiastically voiced its approval of the baritone, and in accordance with the Werrenrath custom the singer generously responded with encores. The program which Mr. Werrenrath gave last night demonstrated the range of his power. The first half of it was devoted to the classical but the less known Werrenrath numbers, while the second half was given over to the rollicking Masefield songs, and a group of old familiar favorites including the well-liked Duna and On the Road to Mandalay. The entire program was marked last night by that beauty and clarity of tone, and that apparently effortless art which has done so much to endear Werrenrath to lovers of good music, and all of his numbers were sung in that whole-hearted, unaffected fashion characteristic of this baritone. Last night's concert was one of the most successful of the season."

Maria Ivogun Sails for Europe

Maria Ivogun, Viennese coloratura soprano, sailed for Europe on April 3, on the Homeric of the White Star Line for her European operatic and concert engagements. Miss Ivogun has just completed one of her most successful American tours, being constantly on tour since her arrival here the last week in December and opening her season with a recital in Chicago, December 30. During this season in America Miss Ivogun has given concerts in Des Moines, New York (the Bagby Musicales), St. Paul, Minn., Lynchburg, Va., Cleveland, Ohio, Princeton, N. J., Indianapolis, Ind., and many other cities. Besides all these appearances Miss Ivogun made her second tour of the Pacific Coast, singing in San Francisco, Los Angeles, Bakersfield, Seattle, Portland, Long Beach; also in Reno and a number of other places in the Far West.

Miss Ivogun bade farewell to America over the radio via WJZ, singing from her suite on the Homeric on the Friday evening just before sailing.

Wolfsohn Subscribers Enthusiastic

Once more the Wolfsohn Musical Bureau has been overwhelmed with applications for subscription tickets for the Wolfsohn Series in New York. As happened last autumn, when the first Wolfsohn Series of concerts was announced at Carnegie Hall at the special prices of \$5, \$8, \$10, and \$15, students and others who cannot afford the prices usually charged for single admission to this class of concerts are flocking to the support of the subscription series idea, so it is said.

The announcement made at the Josef Hofmann concert, March 28, in Carnegie Hall, the last concert in the 1924-1925 series, that two courses would be given next year, won immediate and enthusiastic approval from this year's subscribers. The Wolfsohn Bureau was swamped with

letters, cheques and personal callers, asking for the same seats for next year, and a large proportion of the subscribers declared that they liked this year's series so much that they desired to subscribe to both the Saturday and the Sunday series for next season.

About Chamlee

Few people know it today, but Mario Chamlee, only a few years ago, sang under the name of Rodolpho at the Rialto Rivoli and other motion picture theaters in New York. Then the war broke out and Mr. Chamlee went abroad with the A. E. F. In a concert in France, General Pershing heard him and had the tenor transferred in order to entertain the men in the trenches. Back in this country, after the war, Chamlee was working on a charity drive when he happened in the office of Otto Kahn. He told the financier and patron of the Metropolitan Opera Company that he would some day sing at the Metropolitan. Mr. Kahn arranged a hearing for Chamlee, who sang for Scotti. The Italian baritone engaged him for the Scotti Grand Opera Company, with which he sang for two seasons and then joined the Metropolitan Opera Company, where he has since distinguished himself in many roles. He was born in Los Angeles, Cal.

Edward Johnson and Joan Ruth to Tour Next Season

An unusual program, especially attractive to those looking for novelties on their concert courses, will be offered to the concert public of America next season through the Wolfsohn Musical Bureau, Inc., when Edward Johnson, tenor, and Joan Ruth, both of the Metropolitan Opera Company, will make a coast to coast tour in a program of operatic excerpts, with lights, scenery and costumes.

Mr. Johnson will present three acts from three of the most popular operas—the Garden Scene from Rigoletto, the first act of La Bohème, and the famous balcony scene from Romeo and Juliette. He will be assisted by Joan Ruth, also re-engaged by the Metropolitan Opera Company for next season, who will sing the part of Juliette in Romeo and Juliette, Mimi in Bohème and Gilda in Rigoletto.

Heifetz as Butler

The society columns of the New York newspapers on February 17 carried a notice similar to this: "Jascha Heifetz as Butler. . . . Violinist in Disguise Waits on Guests at a Dinner Party—Palm Beach, Fla., February 16.—Jascha Heifetz, the violinist, won another artistic triumph here last Saturday night when disguised as a butler he waited on the eighteen guests of Mr. and Mrs. William May Wright at a dinner party given in their home on Sunset avenue. Behind a false mustache and sideburns Mr. Heifetz was recognized by only one guest as the distinguished violinist.

Besides opening doors and announcing guests, Heifetz carried the role of butler throughout the dinner which he served personally. Afterwards he removed his disguise and joined the guests. He leaves for Havana tomorrow."

Cecilia Hansen Sails for Europe

Cecilia Hansen, violinist, and Boris Zakhkaroff, her husband and accompanist, sailed for Europe on April 3. Miss Hansen is planning to make a number of appearances in concert abroad, chief among them being her appearance as soloist with Koussevitzky and his Paris Orchestra in the Paris Opera some time in May. She is also planning to give two recitals in Paris after this orchestral appearance at the Salle Gaveau. It is possible that Miss Hansen will also make her London debut this spring. After these engagements the violinist will spend most of the summer in Germany with relatives.

Edward Johnson Is Going Around the World

Edward Johnson has now decided to make his Oriental tour a continuous excursion and continue around the world, sailing steadily in the direction of the setting sun after his Far Eastern tour and stopping off for awhile in Florence next summer before returning to this country in October for his concert engagements prior to his next season at the Metropolitan.



A. Tennyson Reals photo

ELISABETH RETHBERG,

Metropolitan Opera soprano, visited the Bowling Green Neighborhood Association, 45 West street, New York City, as guest of the choral society formed there by Mabel Nash, consisting of girls of twelve nationalities.

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Excellent Sunday Night Concert

PELLEAS ET MELISANDE, MARCH 27

The interesting thing is, that the world—at least, New York—has at last caught up with Debussy's *Pelleas et Melisande*. Years ago, when the late Oscar Hammerstein produced it for the first time here, it sold out for the premiere, but after that he could not give away enough tickets to fill the house. The Metropolitan premiere last month sold out and, to the astonishment of the management itself, the first repetition, on March 27, did the same thing. It was the same cast as the opening performance—Lucrezia Bori, a most sympathy compelling heroine; Edward Johnson, a manly Pelleas; Clarence Whitehill, in another great creation as Golaud; and the other roles filled with entire satisfaction by Louise Hunter, Leon Rothier, Kathleen Howard and Paolo Ananian, with Louis Hasselmanns competently directing the whole. And this score, which sounded so strange and mysterious, so ultra-ultra-modern when it first came, now turns out to be a tremendous favorite. New York has at last caught up with Debussy's *Pelleas et Melisande* just as, earlier in the season, it caught up with

Verdi's *Falstaff*, which, like the Debussy work, was years ahead of its time when it first came along.

DER FREISCHUETZ, MARCH 28 (MATINEE)

Der Freischuetz was again presented on March 28 with the following cast: Ottokar, Gustav Schuetzendorff; Cuno, Carl Schlegel; Agathe, Elisabeth Rethberg; Aennchen, Ellen Delossy; Caspar, Michael Bohnen; Max, Curt Taucher; Samiel, James Wolfe; Hermit, Leon Rothier; as well as Louise Hunter, Charlotte Ryan and Laura Robertson as the bridesmaids.

Mme. Rethberg's beautiful voice was heard to excellent advantage; she sang charmingly.

Much applause and many curtain calls were accorded her. The opera was unusually well presented, and orchestra and chorus did well under Bodanzky, who conducted.

TALES OF HOFFMANN, MARCH 28

Offenbach's tuneful opera, *The Tales of Hoffmann*, was given on Saturday evening, March 28. The cast consisted of Sabanieva, Peralta, Mario, Bourskaya, Wakefield, Errolle, De Luca, Ananian, Tibbett, Wolfe, D'Angelo, Bada, Altglass, Gustafson and Picco.

Ralph Errolle made an excellent Hoffmann, both from a vocal and dramatic standpoint; his work was much applauded. Hasselmanns conducted.

SUNDAY NIGHT CONCERT, MARCH 29

The twenty-first Sunday night concert of the season brought out a number of the younger artists, including

Charlotte Ryan and Thalia Sabanieva, sopranos; Jeanne Gordon and Marion Telva, contraltos; Max Altglass and Armand Tokatyan, tenors; Edmund Burke, Millo Picco and Lawrence Tibbett, baritones, and José Mardones, basso, together with the orchestra, under the direction of Paul Eisler and Karl Riedel.

The program opened with the Leonore, No. 3, overture of Beethoven, followed by the cavatina from *Il Barbiere di Siviglia* well sung by Millo Picco. Then came the second act aria from *Carmen* rendered by Tokatyan and Gordon, their fresh and lovely voices blending admirably. Tibbett selected the O Du Mein Holder Abendstern aria from *Tannhauser* for his contribution to the interesting program, coming in for his share of the evening's applause. The Toreador Song from *Carmen* was vigorously sung by Mardones, and this was followed by the quartet from *Rigoletto* by Sabanieva, Gordon, Tokatyan and Picco. Edmund Burke gave a splendid interpretation of the Pagliacci prologue and Miss Ryan, in Micaela's aria from *Carmen*, also a good impression. The popular and always delightful Samson et Dalila aria, *Amour viens aider*, was beautifully delivered by Miss Telva. The Lucia sextet closed the program.

PETRUSCHKA AND LA BOHEME, MARCH 30

Petruschka, Stravinsky's burlesque pantomime, was repeated at the Metropolitan on the evening of March 30, with Galli, Bolm, Bonfiglio and Bartik in the leading roles, Tullio Serafin conducting, and Wilfred Pelletier playing the solo piano part. It was again a huge success, the color and movement being obviously to the public's taste.

This was followed by *La Boheme*—which makes a rather long double bill. The Rodolfo of Tokatyan, substituting for Lauri-Volpi, was a very effective impersonation and excellently sung, and the love scenes between him and Maria Mueller, who sang the role of Mimi for the first time in New York, were charming. Miss Mueller's lovely voice, attractive and appealing personality and splendid acting won for her the hearty applause so deserved. A brilliant cast was completed by D'Angelo, Ananian, Altglass, Scotti, Didur, Malatesta, Louise Hunter (effective as ever in her familiar role of Musetta) and Reschiglian. The conductor was Gennaro Papi and the performance throughout ideal.

FAUST, APRIL 1

In Gounod's *Faust*, April 1, there were several incidents worthy of particular mention. First and most important was the singing of Mephistopheles by Michael Bohnen. This artist, with his big bass baritone voice, has been considered a prize addition to the roster of artists since his engagement. Whatever he does is vocally and histrionically artistic and it was with considerable interest that one followed him in his new and revolutionary make-up. Vocally he was superb and he quite dominated the action.

The second feature of interest was the first appearance with the company this season of Marie Sundelius. Her clear, lovely voice was most appealing and in the garden scene she did some very lovely things. Edward Johnson was the Faust. It was the consensus of opinion that he was particularly impressive in this role, always singing with perfect diction and delicacy of tone, which caused his work always to be of high artistic value. De Luca sang, with his usual splendid voice, the role of Valentine, and Dalossy was vocally and physically a very young Siebel. Ananian and Kathleen Howard completed the cast, with Mr. Hasselmanns conducting.

GÖTTERDÄMMERUNG, APRIL 3

Berta Morena, who has not been seen at the Metropolitan for twelve years or more, was announced to return April 3, in *Tristan and Isolde*. But man proposes—and somebody else gives the tenor a cold. So as Curt Taucher could not sing *Tristan* and Rudolf Laubenthal was not required to have it ready until next season, the opera was changed to *Goetterdaemmerung* with the latter as Siegfried. In excellent voice he acquitted himself most satisfactorily throughout. This young tenor has come to the front very rapidly this season and must be ranked with the first German tenors of the day.

Mme. Morena is still the same fine looking woman as of yore, the same authoritative exponent, from a histrionic standpoint, of Wagner's great heroine, though from the vocal standpoint she is no longer entirely adequate. However, under the circumstances of the sudden change hers was a decidedly acceptable performance.

In the other leading roles there were familiar faces: Michael Bohnen as Hagen, Karin Branzell as Waltraute, Charlotte Ryan as Guernone, and Carl Schlegel as Gunther, with Artur Bodanzky conducting as usual. It was on the whole an excellent performance and the audience was not loath to show its approval.

DOUBLE BILL, APRIL 4 (MATINEE)

A double bill was presented at the matinee performance at the Metropolitan on April 4. First there was the tragic *L'Oracolo di Leonis*, in which Antonio Scotti gives his inimitable impersonation of Chim-Fang, the opium den keeper, and Lucrezia Bori does some beautiful singing and puts dramatic intensity into the role of Ah-Yoe. Leon Rothier, Louis D'Angelo, Ralph Errolle and Henrietta Wakefield were others in the cast who contributed toward making the repetition of this opera a masterpiece of art. Papi conducted.

A decided contrast to the sordidness of the *Leoni* opera was the performance of *Le Coq d'Or*, a charmingly fantastical pantomime by Rimsky-Korsakoff. The artistic singing, the finished work of the pantomimists, the clever and striking costumes and scenery all aid in making *Le Coq d'Or* one of the most delightful operas presented at the Metropolitan. Giuseppe Bamboschek conducted.

CARMEN, APRIL 4

There was much interest and a house full to the last seat and last inch of standing room at the Metropolitan Opera on Saturday evening to see the first appearance in that house as *Carmen* of an American artist who has long been a valuable and important member of the company, Jeanne Gordon. Miss Gordon had done the role with other companies. She had been booked to sing it just a year ago at this time, but illness prevented. Saturday night she sang it. Vocally she was better fitted for the role than anybody who has appeared at the Metropolitan in the role in years. Her rich warm voice, with its extraordinary range, was exactly the quality called for in the ideal and she sang throughout with assurance and effectiveness and knowledge of style and tradition that were no less than astonishing in one who

(Continued on page 43)

"The greatest bass voice I have heard."—Jean de Reszke.

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Captivated his audience with his wonderful art and personality.—*Philadelphia Ledger*.

A rare voice of velvet quality and remarkable range.—*Times, Edinburgh, Scotland*.

The voice of Sigurd Nilssen stands out as being of the finest of basses.—*Denver Post*.

Sigurd Nilssen has promise of being a world wonder.—*News, Dallas, Texas*.

An American-born Norwegian, with a great voice and talent.—*Kristiania Tidning, Norway*.

Of splendid personality, Mr. Nilssen has qualities which, added to his wonderful voice, make him a commanding figure of the musical world.—*Post Intelligencer, Seattle*.



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THEODOR OTSCHARKOFF

CONDUCTOR

The New London Orchestra—London (England)

The London Morning Post says:

"It afforded a new proof that our orchestral standard is high and that to realise it all that is needed is a good conductor. This time the work of inspiring and directing the players was undertaken by M. Theodor Otscharkoff. He made Weber's 'Euryanthe' Overture a thing of brilliance without haste. The string players were given time to develop tone in the opening passage, where usually they are hurriedly inarticulate."

"The accompaniment to Tchaikovsky's Violin Concerto was good routine work. Then both orchestra and conductor put their best into Brahms' third Symphony. M. Otscharkoff gave a lesson in rhythm and its power to bring the greatness out of music. Amid numerous temptations to make explanatory *rubato* effects—which often disguise as much as they explain—he showed how well the music could do without them. When he did make a point of rhythm it was a necessary point and not of the kind that interferes with a composer's idea."

The Manchester Guardian says:

"The conductor, Mr. Theodor Otscharkoff, is singularly fortunate in having secured so many first-rate artists, but he does not by any means owe his success to the quality of his orchestra alone, for he is a musician whose authority and experience are apparent at every turn. That he combines good taste with his technical gifts was made evident by a very sound reading of Beethoven's Seventh Symphony, the chief item in to-night's programme. If there was no great stressing of point about the performance it was because the conductor knew that this music speaks for itself, but one felt that there was real interpretative force behind his restraint."

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MICHAEL BOHNEN

(Metropolitan Opera)

The High Valuation Placed Upon Him by Leading New York Critics, Season of 1925

As Mephistopheles in Faust

(New. His first role in French)

A performance of singular power . . . achieved with enormous gusto and vitality. It was stormily applauded by the audience, which rewarded Mr. Bohnen with repeated curtain calls.—*Herald-Tribune* (Lawrence Gilman).

An unexpected and startling creation which was so forceful vocally and dramatically that he was forced constantly to interrupt his satanic activities and bow genial acknowledgments to a vastly excited audience.—*World* (Alison Smith).

Wotan in Das Rheingold

(New to New York)

Mr. Bohnen was the outstanding member of a generally excellent cast. This remarkable artist has a genius for stage effect. He fills and holds the eye in an extraordinary degree.—*Herald-Tribune* (Lawrence Gilman).

The most arresting single performance was that of Mr. Bohnen as Wotan. The dignity of his bearing, the proud deliberation of his gestures, and the sonority and eloquence of his voice were all magnificently in character.—*World* (Deems Taylor).

What remains strongest (in the remembrance of the performance) is the single impression of Wotan at last embodied. Always he dominated the stage as Wotan should and without a suggestion of strut or bombast. The music was delivered with memorable grandeur.—*Telegram and Mail* (Pitts Sanborn).

A highly intelligent, magnetic and thrilling histrionic portrayal. . . . Bohnen prompted the spectator involuntarily to exclaim, "Truly a God!"—*Evening World*.

Hagen in Die Goetterdaemmerung

(New to New York)

The finest individual performance of the day was given by Mr. Bohnen, who gave an impersonation of Hagen that

was superb in sustained tragic power, sinister dignity of pose and economy and mordant expressiveness of gesture. He dominated every scene in which he was present without ever becoming obtrusive and without ever making a superfluous or meaningless gesture. His singing was as varied and expressive as his acting.—*World* (Deems Taylor).

Mr. Bohnen's Hagen, admirably sung and admirably acted, was a masterpiece.—*Herald-Tribune* (Lawrence Gilman).

His sinister appearance, his sombre tone and his significant reading of the text wove a spell around his impersonation and delivered an illusion to the audience.—*Sun* (W. J. Henderson).

Koenig Marke in Tristan und Isolde

Mr. Bohnen's King Mark is among the great ones of the Metropolitan history.—*Herald-Tribune* (Lawrence Gilman).

He sang it superbly, needless to say, and acted the role with a skill and vitality that gave it far more interest than it ordinarily possesses.—*World* (Deems Taylor).

As Hans Sachs in Die Meistersinger

An engrossing impersonation, wrought out with minute care; an operatic portrait of compelling vocal and histrionic potency.—*Telegram and Mail*.

A dominating figure of the performance was Mr. Bohnen as Hans Sachs, lusty in voice and striking in action.—*Herald-Tribune*.

As Caspar in Der Freischuetz

Michael Bohnen sustained his rank as one of the great artists of the day as Caspar.—*American* (Leonard Lieb-ling).

BOSTON

(Continued from page 5)

Mr. Risman proved an eloquent interpreter, playing with warmth of tone, incisive rhythm and sympathetic response to the emotional content of Bloch's music. Nor was this highly talented young violinist less effective in the other numbers of his interesting program—Vieuxtemps' fourth concerto; a Godowsky waltz, Intrada by Desplénes-Nachez, and the colorful Tambourin Chinois of Kreisler. Mr. Risman was heard by an audience of good size which applauded him with enthusiasm throughout the evening. It is interesting to note that he will join the first string section of the Boston Symphony Orchestra next season.

ROSE ZULALIAN WINS FAVOR

Rose Zulalian, contralto, from the studio of Vincent V. Hubbard, gave a recital March 24 at Jordan Hall. With the helpful assistance of Margaret Kent Hubbard, accompanist, Miss Zulalian sang old airs from Rossi, Bach and Purcell; German lieder by Schubert and Wolf, French pieces from Georges, Armenian songs by Melikian, and modern numbers from Gilbert, Warren Storey Smith, Griffes, Rachmaninoff and Watts. Miss Zulalian confirmed and deepened the excellent impression which she made here recently as soloist with the People's Symphony Orchestra. Her voice is a warm full contralto of generous range, and she uses it with notable skill. Endowed with genuine musical feelings she sings with a smooth legato and phrases with a sensitive regard for musical structure. Of equal, if

not greater importance, is the fact that Miss Zulalian has the requisite dramatic imagination which, when combined with fine control of her voice, gives her the power to grasp and impart the emotional content of whatever she sings. Her career will bear watching. Miss Zulalian was greeted by a large and friendly audience which insisted upon repetitions and encores.

CAROL ROBINSON IN RECITAL

Carol Robinson, pianist, gave a recital March 20 at Steinert Hall. She played Beethoven's seldom-heard sonata in E minor, op. 90; the prelude choral and fugue of César Franck; interesting Russian pieces from Moussorgsky, Bortkiewicz and Balakireff; the fourteenth rhapsody of Liszt, and pieces by Alaleona, Bach, Haydn, Chopin, Beecher, MacDowell, Chabrier and the pianist herself. Miss Robinson renewed and strengthened the fine impression that she had previously made in this city. She has a dazzling technic and commands a lovely tone. Since last heard here she has attained a greater repose and breadth of style. An ardent interpreter, she dramatizes whatever she touches. Indeed, this zeal leads her into occasional excesses of fervor. Nevertheless, she remains one of the most interesting of the younger American pianists. Miss Robinson gave manifest pleasure to a large audience.

WELLINGTON SMITH SINGS

Wellington Smith, baritone, gave a recital March 19 at Jordan Hall. With the assistance of Ellmer Zoller, accompanist, Mr. Smith was heard in an unhackneyed and interesting program which comprised old French pieces from

Monsigny and Gretry; three songs by Brahms, two Hungarian pieces by Korbay, a modern French group from Duparc, Chausson and Bordes, and a final group drawn from Bax, Vaughan Williams, Dobson, Vieh and Densmore. Mr. Smith strengthened the impression that he has made here as an oratorio singer, and disclosed no mean ability as a concert artist. Gifted with a resonant voice of pleasing quality, he uses it with adequate skill. He is master of an admirable pianissimo that does not lack body. Being musician as well as singer, he phrases with a fine regard for musical values. Mr. Smith feels text and music keenly, enabling him, with the aid of an uncommonly clear diction, to dramatize his songs effectively. Indeed, a number of pieces that had no great distinction were elevated from the commonplace and made to seem interesting. Mr. Smith's audience was keenly appreciative, necessitating additions to the program.

NANETTE GUILFORD AT B. A. A.

Nanette Guilford, soprano of the Metropolitan Opera Company, appeared as soloist with Vannini's Symphony Ensemble on March 15 at the gymnasium of the Boston Athletic Association. She gave a pleasurable exhibition of her abilities in the aria, Ancora un passo, from Puccini's Madame Butterfly; the aria, La mamma morta, from Giordano's Andrea Chenier, and in a group of songs by Georges, Blech, Bantock, together with two Mexican street songs. Miss Guilford was most effective in the operatic numbers, her rich dramatic voice and sympathetic feeling lending themselves ideally to that type of music. Miss Guilford's lovely natural voice and the knowledge of the fundamentals of singing which she already possesses are an excellent foundation on which to build a splendid career. Her audience recalled her many times and she added quite a few encores.

For purely orchestral numbers Mr. Vannin led his excellent ensemble in pieces from Rossini, Scott, Chaminade, Ivanoff and Wagner.

CARMELA IPPOLITO SOLOIST WITH APOLLO CLUB

Carmela Ippolito, violinist, of this city, was soloist at the third concert of the Apollo Club on March 10 at Jordan Hall. She proved in two groups of pieces that she is advancing steadily as violinist and artist. To her fine technic and solid musicianship she has added a praiseworthy sense of style and no little interpretative power. The audience recalled her warmly.

The excellent chorus of the Apollo Club was conducted by Emil Mollenhauer in part songs and lighter pieces of miscellaneous character.

MILDRED COBB SOLOIST WITH PEOPLE'S SYMPHONY.

Mildred Cobb was soloist with the Peoples' Symphony Orchestra March 15 at the St. James Theater. She sang the familiar Un bel di, from Madame Butterfly, with a smooth resonant voice of pleasing quality and with dramatic spirit, winning vigorous applause from a large audience. Stuart Mason conducted the orchestra with his customary authority. Whether in the frank tunefulness of Dvorak's New World Symphony or in the delicate subtlety of Fauré's music to Pelleas and Melisande, Mr. Mason proved himself an effective leader, winning hearty recalls from a large audience.

STUDENTS' RECITAL AT BOSTON CONSERVATORY

A students' recital of the Boston Conservatory of Music was given March 16 at the Y. D. Club Hall. The program comprised violin, piano and vocal solos, as well as performances by Miss Seydel's praiseworthy Stringed Instrument Ensemble and by the well-trained girls' chorus of Mr. Gaines. Those participating included Julius Handel, Mary Hurley, Raynold Robillard, Theresa Fazioli, Mabel Norris, Harriet Williams, McGill Robertson, Shirley Needle, Evelyn Kaulbeck, Frank DeLisle, Florence Warwick, Carl Peterson, Rosalia Levy, Eva Ernest, Leonora Wood, John McManus, Barbara Smith, Isabel Geddes, Joseph Orosz and Harold Doyle. Catherine Carver and Joseph Orosz proved helpful accompanists. The singing and playing of those who were heard reflected great credit on the faculty of the Conservatory.

ALFREDO OSWALD GIVES RECITAL

Alfredo Oswald, pianist, gave a recital March 17 at Jordan Hall. Mr. Oswald, who recently had success as soloist with the People's Symphony Orchestra, disclosed a serviceable technic, good tone and fine musicianship in a program comprising numbers from Chopin, Mendelssohn, Schumann, Bach and by the Brazilian composer, Villa-Lobos. He was heard by a warmly appreciative audience.

MILDRED COBB HEARD

Mildred Cobb, soprano, gave a recital on March 26 at Jordan Hall. Ably accompanied by Jessie Fleming Vose, Miss Cobb was heard in an interesting and well-varied program, comprising old English airs; German lieder from Wolf, Brahms and Strauss; Italian pieces by Paradise, Santoliquido, Respighi and Sibella; French numbers by Poldowski and Fourdrain, and songs in English by Bantock, Josten, Sachnowsky and Cyril Scott. Miss Cobb is endowed with an agreeable voice of liberal range and uses it with marked vocal skill. Her singing is further characterized by musicianship of a very high order and by the ability to sense and communicate the dramatic import of whatever she sets out to interpret. This ability is greatly enhanced by Miss Cobb's excellent enunciation. She was vigorously applauded by a friendly audience. J. C.

Pupils of Virginia Ryan Win Prizes

Virginia Ryan, the New York representative of the Dunning System of Improved Music Study for Beginners, had a demonstration concert at the Gardner School recently and was highly praised for the splendid work she is accomplishing with her pupils. Three of her children won prizes in the 1924 contest held by the Philharmonic Orchestra, under the direction of Ernest Schelling, one of them a medal and two honorable mention. Exactly the same thing happened in the 1925 contest, held under the same auspices. Mrs. Ryan has a class for normal teachers which is now in season.

Alabama F. of M. C. Convention

The city of Gadsden was host to the ninth annual convention of the Alabama Federation of Music Clubs on March 26-28 inclusive. Approximately 150 delegates from the State attended. Mrs. W. C. Giles, of Opelika, is president of the organization. Complete details will be published in next week's issue of the MUSICAL COURIER.

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Gentle Etude

"The poet, the lyric rhapsodist of Schumann's dreams and reveries."

So writes Lawrence Gilman in the
N. Y. Herald Tribune of

HAROLD BAUER

and his

ALL SCHUMANN

program which was greeted in New York City as the most notable event of Mr. Bauer's long and distinguished career. It was, to quote another writer, I. Weil, N. Y. Eve. Journal,

"as absorbingly beautiful a performance of piano music as we have ever heard."

According to Olin Downes in the
N. Y. Times it was

"the most impressive example of Mr. Bauer's art that he has offered to the public in recent seasons."

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the full notices of this extraordinary recital, called by many
the greatest piano concert ever
given in New York? Here
they are:

BAUER PLAYS SCHUMANN PROGRAM

Pianist Gives Performance of Rare Beauty

HAROLD BAUER'S afternoon at Aeolian Hall on Saturday was as absorbingly beautiful a performance of piano music as we believe we have ever listened to—and we have been listening to pianists not for two or three years but for twenty. He became the perfect medium through which the soul of Schumann sang its rich and wondrous song, for the afternoon had to do with nothing but that—an emotional monograph in tone. Mr. Bauer, as he gets older, plays more rarely than he used, which is a vast pity, for he is in so many ways the most generally satisfying pianist that the fastidious concertgoer can sit down before. That may sound like rather banal characterization or description of the superb thing he does at the piano, but it isn't. To satisfy thoroughly the discriminating and experienced person in the interpretation of piano music is something that very few pianists indeed can make shift to do. To achieve it requires a complete self-effacement on the part of the player, a mastery of technique that makes this merely a matter of the most unobtrusive means and never an end in itself and the transfusion of the intelligence and feeling of the pianist into the specific necessities and significance of the music before him. That viewed whole was the aspect of Mr. Bauer's art on Saturday. The pianist as we have said was occupied only with the music of Schumann—something more than half of the 'Kreisleriana,' the 'Papillons,' the toccata, the C major fantasia, and the 'Phantasiestücke,' as well as some of the smaller pieces. There was the utmost sympathy between him and what he was doing, and the music emerged from beneath his fingers clear and beautiful in its meaning and its emotional poesy."—*The New York Evening Journal*, Feb. 28, 1925.

HAROLD BAUER'S recital of piano music by Schumann yesterday afternoon in Aeolian Hall was one of the most impressive examples of his art that he has offered the public in recent seasons. The program reflected most of the important phases of Schumann's development as composer, from the early 'Papillons' to the 'Kreisleriana' and the great C major Fantasia. In no aspect of the music did Mr. Bauer fail his audience. He is the past master of Schumann's piano style. This is not the gift of every virtuoso, even in these days of technique run riot, days in which Schumann is an old hat and forgotten by a rising generation intent upon the Ravels and Stravinskys of the period. Schumann, nevertheless, composed for the piano in an inimitable and very personal manner. He stands apart even from his celebrated fellow-romantics, Liszt and Chopin, in the novelty and originality of his writing for the keyed instrument. And he is still aloof from the herd. Many virtuosos play his notes; not many catch his accent and inflection, the wholly subjective tone of his musical speech. Nor do they feel his color and reveal it as Mr. Bauer. He played Schumann yesterday as if he were improvising his own music and no other method of pianistic expression were comprehensible to him. With Schumann he was wistful, confiding, impulsive or nobly prophetic, and always a poet. The pianist differentiated strikingly between the Schumann of different periods. The naive, charming, yet rather callow confessions of the 'Papillons' found with him an appropriately frank, gay or sentimental expression. With the 'Kreisleriana' pieces, of which, with excellent judgment only five were played, he wove another spell. The music is almost too intimate for the concert room, but Mr. Bauer succeeded in taking his audience into his own and the composer's confidence. He established the necessary atmosphere and projected Schumann's thought. Other compositions were the Romance in B flat minor, one of the less played but wholly characteristic works of the composer; the D major Novelette, the Toccata, and for a final group the 'Phantasiestücke,' Op. 12. The

Toccata, with its glint and shimmer and its fabric of brilliant counterpoint, was given a performance at once virile and poetic. The climax of the afternoon was the playing of the Fantasia. This interpretation touched the heights and depths of music and accomplished this within as perfectly proportioned a scheme of dynamics as ever we heard. It was profoundly Schumann, but Schumann relieved of what Nietzsche speaks and Wagner termed 'the imposture of the grand manner.' Most pianists performing the passionate Fantasia think it necessary to lay on and spare not and present the first two movements or the greater part of them in the old 'formidable' way. Mr. Bauer often employed the emphasis of understanding. His opening theme was not a tumultuous fortissimo appeal, but a lyrical plaint which seemed so characteristic in its expression that we wondered why others had played the passage in a different way. The grand manner was left for the march piled one on another as the processional went thundering onward. The finale became at once the most subdued and absorbing movement of the three; a golden haze of tone, in which melodies floated and murmured, until the long-delayed cadence into the tonic key. The color of the last chords was notable; the sound resembled that of a rich full brass choir, and this, in view of what had preceded, seemed the one and inevitable sonority. It is a pity, in a way, that even great artists are heard before they have reached Mr. Bauer's stage of self-expression. But audiences are seldom so particular. Would Mr. Bauer be less liked today by a public that has taken rather long to appreciate him if his playing had less depth and proportion by twenty years than it had on this occasion? Yesterday at least, an eager public crowded the hall to hear him and were deeply impressed by what he had to say."—Olin Downes, *New York Times*, Feb. 28, 1925.

THE conjunction of Schumann and Mr. Bauer is always a happy one, for this pianist is particularly well endowed to give voice to the serene poetic eloquence of the great romanticist's best music. Mr. Bauer's keen sense of color and lyric song was granted a fertile field for display. The lyric tenderness, the fanciful humor, the sturdy qualities of fine sentiments and emotions inherent in this program were brought out with masterly skill. The recital was a delightful one, the program of a composer interpreted by an artist particularly sympathetic with his attitude and ideas."—*New York Sun*, Feb. 28, 1925.

MR. BAUER is not only somewhat of a specialist in the music of Schumann but he is one of those rare pianists who are specially equipped by the Muses to play Schumann with insight, fidelity and eloquence. Schumann must not be sentimentalized—that is fatal to him; he bears sentimentalizing less well than any composer one knows of. Yet poetic glamour and tenderness and nuance must be present in the conceptions of the interpreter or Schumann is betrayed. Above all, he must be played with an intimacy of feeling, a sincerity and integrity of attitude that are not native to every virtuoso. But they are native to Mr. Bauer and yesterday he displayed them persuasively. He played with his usual beauty and taste in tone-color and in the sensitive adjustment of part to part. He was the poet, the lyric rhapsodist of Schumann's dreams and reveries. An audience that appeared to fill every seat in the hall listened to Mr. Bauer with rapt attention and applauded him to the echo."—Lawrence Gilman, *New York Herald Tribune*, Feb. 28, 1925.

Harold Bauer's Schumann program ought to be heard by every college, musical club and musical conservatory next year!

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Weekly Review of the World's Music

Published every Thursday by the

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WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOERER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4689, 4691, 4693 Caledonia
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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CHICAGO HEADQUARTERS—Jaworski Cox, 839 to 839 Orchestra Building, Chicago, Telephone Harrison 5119.
BOSTON AND NEW ENGLAND—31 Symphony Chambers, 248 Huntington Ave., Boston, Telephone Park 5554.
LONDON, ENGL.—Cassan Sanson (in charge), 175, Piccadilly, W. 1 and 124 Wigmore Street, W. 1. Telephone Mayfair 4493. Cable address, Muscourier, London.
BERLIN, GERMANY—C. HOOPER TRAESE, Seeshelmstr. 37, Berlin-Charlottenburg 1. Cable address Muscourier, Berlin.
PARIS, FRANCE—CLARENCE LUCAS, 12 rue des Hautes Cloches, Suresne.
MILAN, ITALY—ANTONIO BARI, 31 Via Durini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents: The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosks in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for inserting, moving, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the Interests of the Piano Trade.

NEW YORK APRIL 9, 1925 No. 2348

Every true American musician will do his share to support the MacDowell Colony benefit, to be given next Tuesday evening, April 14, at Aeolian Hall.

Statistics show that there has been a considerable increase in crime during 1924 in the large American cities. Somebody will arise now at almost any moment and blame it on the prevalence of jazz and the radio.

Carmen at the Metropolitan Saturday night with two young artists—Jeanne Gordon and Armand Tokatyan—singing the first time in the leading roles, was a real joy to see and hear. That they were both highly successful will undoubtedly encourage the Metropolitan authorities to go on discovering more of its promising young material instead of leaving it to the public to discover it, as in the case of Lawrence Tibbett.

Henry Hadley's re-engagement as assistant conductor of the Philharmonic Society is announced. It was only to be expected that Mr. Hadley, who has done such good service for the society several years past, would be retained; and it is a distinct honor to be the one American who will be associated next winter with as fine a trio of foreign conductors as Arturo Toscanini, Willem Mengelberg and Wilhelm Furtwängler.

Clarence Whitehill goes on adding to his remarkable gallery of remarkable operatic portraits. To a Hans Sachs that is more sympathetically German in its character than that of any Hans Sachs of a German baritone today, and to his noble Athanael which courts comparison with that of any French baritone, he has just added a magnificent portrayal of the role of Golaud in Pelleas and Melisande, making so much of it, in fact, that it stands out before either of the title roles.

Well, there is actually someone in the world—if Chicago can be included in that category—who does not know who Amelita Galli-Curci is. Here is a telegram which was sent from Chicago to Evans and Salter, Mme. Galli-Curci's managers, on March 25, and for the authenticity of which they vouch: "May be able to arrange entire summer at large loop Chicago Theater for Mlle. Galli-Curci. Two performances daily, seven-day week, not over one song necessary each performance. If interested in further negotiations advise salary and other conditions. Will give further particulars if desired. I am an independent artist representative. (Signed) Edward M. Mors, Woods Theater Building."

Moszkowski's Guitarre was on the Sunday recital program of Jascha Heifetz—the only Moszkowski composition scheduled here for this week—and played by a violinist!

Import restrictions on operatic artists are the latest outcome of the unsettled economic conditions in Central Europe. The Trade Union of German Stage Artists in Czechoslovakia has passed a resolution to forbid the influx from Austria and Germany of operatic artists, conductors, dancers and even prompters into Czechoslovakia. The restriction is to be handled "with the utmost severity" and aims not only at protecting the German operatic artists of Czechoslovakia from the foreign competition which has proven so detrimental to their economic situation, but also at "discouraging the all-too-many newcomers from crowding into the theatrical profession."

On the same day that Jean de Reszke passed away in France, Bernice de Pasquali, also a notable figure in opera, died at Omaha, Neb. Mme. de Pasquali, whose maiden name was James, was an American singer without any hyphen complications. Of an old Yankee family that dates back to pre-Revolutionary days, she obtained all her musical education in this country and finally rose to be one of the leading sopranos at the Metropolitan Opera, a unique record. Further, after studying here, she went abroad as a young girl and won immediate success in Milan, the home of Italian opera. It was a record to be proud of and a matter of sincere regret that she should be taken away so soon, while still active in her career.

About the most peculiar thing that happened this winter in New York music was the rise and fall of the Little Opera of America, Inc., with its imposing list of committee names and its smooth talk about doing something for American music and artists. It rose to a season of two consecutive performances of Mandragola, an opera by two Germans, written after an Italian comedy. One wondered exactly what this had to do with the advancement of American art. Last week the entire cast of soloists, none of whom had been paid, got judgment in the Municipal Court against the Little Opera of America, Inc. They had not been so fortunate or so strong as the union members—orchestra, chorus and stage hands—who had got their money because otherwise they would not have appeared. The whole thing appears to have been the attempt of one clever young man to boost his untalented brother-in-law at the expense of his friends. Pfui Deifi!

The season at the Teatro Colon in Buenos Aires promises to be more brilliant than ever before. The recent seasons under the direction of Walter Mocchi have not been up to expectation financially, nor always artistically, so this year the municipality itself, which owns the theater, is granting a substantial subsidy, supplemented by the agreement of several Argentinian millionaires to underwrite whatever deficit may arise, since it is practically impossible there, as in other first-rank houses, to make grand opera a paying institution. The municipal authorities took a long step in the right direction when they secured Ottavio Scotto as technical and administrative director of the season and entrusted to him the selection of the company. Mr. Scotto immediately secured Tullio Serafin as artistic director and then signed a long list of excellent artists headed by such well known singers as Mmes. Muzio and Alda and Messrs. Gigli and De Luca. Buenos Aires is certainly in for a treat this summer.

In memory of Ferruccio Busoni, a concert will be given at Aeolian Hall next Monday afternoon, April 13, by pianists Bachaus, Hutcheson, Schelling, Gabrilowitsch and Maria Carreras. The real purpose, an unusually laudable one, is to raise money in order to assist the widow of Busoni, who is ill, and was left financially destitute when her illustrious husband passed away. The committee in charge of the memorial concert did not intend these facts to become known, but the MUSICAL COURIER sees no reason for concealing them. It is no reflection on Busoni, but rather on modern musical conditions abroad, that such a gifted pianist, cultured man, eminent musician, and high souled composer, could devote a long life to the best art ideals and find no commensurate material return for his labors. He lacked commercialism and he was not one to compromise with his spiritual beliefs. It seems, nevertheless, that somewhere in Europe a post might have been found for Busoni with a decent living wage. It is an eternal pity that his going had to be clouded with the tragic shadow of poverty. The hope must spring in every sympathetic breast that the April 13 concert will net a comfortable sum for Mrs. Busoni. The pianists who are trying to raise it are doing a singularly fine and timely thing.

SCHMITZ, PIONEER

What a man plays on the public platform is no doubt a matter of his own business and is the business of no one else. The public may have some voice in the selection, indicating by its applause, or by the mysterious magnetic force of which artists tell (they say that they can "feel" whether or not their performance is "getting over" or not) what they like or do not like. And it may be assumed that artists play, for the most part, what they like to play—the music that really most appeals to them personally. Naturally, there is a certain type of music that appeals to all pianists—Chopin, Schumann, Liszt, some of the classics, and so on, what we call the standard repertory, it having been made standard by long usage. Undoubtedly, too, the pieces that are found on this standard repertory are fine not only musically but also pianistically.

But is it not too often assumed by the general public and by students that the "fine" pieces are limited to this comparatively small group? Is there any real curiosity among music lovers to explore new fields, or any indication among the large majority of recital artists to exhibit new works as, let us say, pictures are exhibited in the salons? Maybe. But, at all events, this desire is not all too apparent, or, at all events, none of the new works are showing any tendency to replace the old ones—which raises the interesting question: are the new works not good enough? or, contrariwise, are the old works too firmly entrenched to be displaced?

There are, of course, notable exceptions to this general rule of excessive devotion to the classics, and among these is E. Robert Schmitz, who has done valuable pioneer work in America by the introduction of some things of a rather advanced type, not only in New York but also in many smaller cities as well; and one may add that he has done pioneer work of another sort by introducing American works abroad.

Mr. Schmitz is broad in his choice of works to be played. He adheres neither to one school nor to one style. He has played, both in America and in Europe, John Alden Carpenter's Concertino for piano and orchestra—and it casts a curious side light upon conditions in America to learn that it sometimes happens that, when Mr. Schmitz lists the Carpenter work among other things, and hands the list to the conductor of the orchestra where he is engaged to play, the conductor does not always select the Carpenter work. Thus it happens that Mr. Schmitz would sometimes like to play the work but cannot.

As an innovation, Mr. Schmitz plays, as a final encore at the end of his program, a Bach prelude and fugue—and always finds it warmly received—which should serve to contradict the impression we so often hold, that Americans want only the light and sentimental. He plays Petruschka by Stravinsky, giving many people their first opportunity to hear this music—or any Stravinsky, for that matter. He has played, in many places for the first time, Franck's Symphonic Variations, which, though not exactly modern, seems not to be on the standard repertory. He plays Goossens and Medtner, names rarely found on recital programs outside of the big cities. He plays Milhaud and Whithorne, still less likely to be found on the average recital program.

He even plays Schoenberg, Albeniz and Griffes. In fact it is difficult to mention a composer he does not play, if the composer is worth while. Szymanowski, Roussel and Strauss are favorites. Whether or not all of these will ever take their places with Chopin on the standard repertory no one at present can say, but, at least, Mr. Schmitz is giving the general public at large an opportunity to hear them, and, one might add, giving the works an opportunity to be heard, opportunity to make their way if they have the merit. It is a worth while endeavor and Mr. Schmitz is certainly to be commended for it.

The second season of the children's concerts of the Philharmonic Orchestra, under the direction of Ernest Schelling, even more successful than the first, has just ended. At the concluding concert Mr. Schelling awarded prizes to the six youngsters who turned in the most satisfactory notebooks commenting on the programs, and honorable mention to twenty-two others. The Philharmonic announces that there will be another series next season, also under Mr. Schelling's direction.

VARIATIONS

By the Editor-in-Chief

There is a band of pianists which plays sonatas without pausing between the separate movements. It is a reprehensible practise and one that does not help art or enhance the pleasure of the listeners. After all, a pianist gives a recital for his audience and not because he wishes to commune solitarily with the music he plays. Too much of anything is good for nothing, says the French philosopher. To make hearers sit (or stand) through a sonata without breaks, is to ask for a degree of concentration which only a few persons possess. Also it arouses the suspicion of a marked ego on the part of the performer. Some conductors, too, have fallen into the habit of eliminating the pauses between the movements of a symphony. They claim that rests destroy continuity of mood. But it is precisely continuity of mood which the composer tries to avoid, when he sets the separate sections of his compositions in varying rhythms, style, and forms. It never ceases to shock and anger us when after a feeling and contemplative andante, pianists and composers burst into a rollicking scherzo or robust allegro finale, without allowing any time for recovery from the graver mood. Of course there are examples where the composer himself has desired such instantaneous shifting of soul states, but most of the sonatas and symphonies are designated by their creators to be performed with pauses between the various movements. It is to be presumed in such cases, that the composers knew what they wanted. Paderewski is a cardinal offender in taxing the patience (and what the Germans call the "Sitzfleisch") of his audiences. He not only makes an unbroken composition of a sonata but moreover he plays two or three equally long selections immediately after it, without leaving the stage. On occasions he has held forth practically uninterrupted for nearly an hour. It is an unpardonable offense. We, for one, shall remain away from any recital at which Paderewski again attempts such a marathon, or at any rate, we shall go in after the test of endurance is over. (We feel certain that our decision will distress Paderewski greatly.)

From the Paris Gaulois an amusing anecdote is gleaned that concerns Mascagni and Queen Victoria. Invited to Windsor, the composer was asked by the potentate to play some of his *Cavalleria Rusticana* at the piano. "I am particularly fond of one of the numbers from your opera," commented Her Majesty. Mascagni played the intermezzo. "No, that is not the melody I mean," spoke Victoria. Mascagni played the prelude. "That's not it, either." Mascagni played the dramatic duet. The Queen became almost impatient. "I'll help you to remember it," she cried, and hummed a few measures as a guide. With consternation, Mascagni listened. His royal hostess was humming the prologue from *Leoncavallo's Pagliacci*.

A strict observer of Lent chided a friend whom he discovered going to a performance of Giovanni Galuppi. The delinquent replied ruefully enough: "You don't call that a pleasure, do you?"

Charles R. Baker sends us an amusing clipping from the El Paso, Tex., Herald of March 23, in which the Roman Basilica Choir is misspelled as "Roman Bacillus Choir," and another item announces the "Quartette from Stab Mater, by Rossini." Mr. Baker, who is the press director of Pavlowa, adds: "These small town printers are birds when it comes to setting up opera and ballet material. Here we are giving the gypsy ballet *Amarilla*. I caught the proof this morning just as it was going to press as 'Armadilla.' Those animals are numerous down around here. . . . I am off to Mexico City, tomorrow, in advance of Pavlowa. Her Los Angeles engagement, comprising twelve performances, at the big Philharmonic Auditorium, has, by popular demand, been extended to eighteen. Remarkable patronage. Los Angeles is the most musical city on the continent. We open four weeks' engagement in Mexico City on April 11.

If, strictly speaking, a Pavlowa performance is not within the musical domain, neither is this story, from J. B. Booth's new book, *Old Pink 'Un Days'*:

One night, as poor, merry, golden-haired little Gaby Deslys shot her final dazzling smile at the Palace Theater orchestra and tripped off the stage, an enthusiast in the gallery woke from his reverie, and, turning, eyed the somewhat shapeless bundle at his side with savage contempt.

"An' you," he sneered; "you wear flannel! You would!" "But flannel's 'ealthy, Jim!" the patient creature wailed. "Damm 'ealth!" he snarled.

In the Pacific Coast Musician, W. F. Gates criticizes as "un-American," the musical program performed in Washington on the occasion of the inauguration of President Coolidge. The Marine Band, Under Lieutenant Santlemann, played among other things Elgar's *Pomp and Circumstance*, Listen to the Mocking Bird, The Old Oaken Bucket, Gentle Annie, Rocked in the Cradle of the Deep, Sweet and Low, Maryland, My Maryland, two or three Civil War tunes, and Hail to the Chief. Mr. Gates makes the point that Elgar's composition was written for the crowning of an English king, that Sweet and Low is English, Maryland, My Maryland, is German, and Hail to the Chief is "a tune in imitation of a Scotch boat song, written by an English composer, Sir Henry Bishop." Listening over the radio, we heard also a Sousa march and some melodies by Stephen Foster. Those are typical American composers. Irving Berlin, Kern, and the unadorned jazz writers are not strictly native, to our way of thinking, but are touched by Orientalism. Listen to the Mocking Bird is an appropriate selection at an American historical occasion. It brings back memories of the pioneer days. The Arkansas Traveler and Turkey in the Straw should have been played too. Maryland, My Maryland, has been adopted by our college youth as their own. Hail to the Chief is in place in all English speaking communities. The Elgar work is a fine and stately melody and its title certainly fitted the Washington occasion. After all, both of our chief national airs, America and The Star Spangled Banner, are of foreign origin. How can Mr. Gates get around that?

The modernistic composers have an unexpected champion in a new quarter. Edison says that noise has become essential to our happiness.

There were 14,000 burglaries in Moscow last year, but it is not stated whether the figures include the looting of themes from classical composers by the Moscow writers of popular music.

Recently this column sent forth a query: "Who is Alfred Remy?" In response, we are in receipt of these two letters:

Gloucester, Mass., March 31, 1925.

Dear Variations:

In response to your query relative to "Alfred Remy," let me say that I am acquainted with him. Eighteen or twenty years ago he taught comparative philology in Columbia University, and he is the editor of the 1919 edition of Baker's Biographical Dictionary of Musicians. I presume that Columbia or Schirmer can give you information of him. I, for one, would like to see him or hear from him again.

Sincerely yours,

GEORGE B. STEVENS.

Bronxville, N. Y., March 29, 1925.

Dear Variations:

While reading your Variations in the last issue of the MUSICAL COURIER I could not suppress a smile at the paragraph before the last, beginning: "Do you know Alfred Remy?"

Did you ever read the title-page of Baker's Biographical Dictionary of Musicians? Naturally I did not include myself in the body of my own work. But information is readily available in Who's Who in America, the American Supplement of Grove, Pratt's New Encyclopedia of Music and Musicians, Hull's Dictionary of Modern Music and Musicians, not to mention other less easily accessible sources.

However, I shall continue to enjoy your Variations as much in the future as I have in the past, especially since the joke this time is decidedly on you.

Very truly yours,

ALFRED REMY.

Much ado is being made over the fact that Richard Strauss has written a concerto for a one-armed pianist who lost that member in the war. Piano music for one hand alone is nothing new. For many years Count Géza Zichy (born 1849) a Hungarian nobleman whose right arm was amputated after a hunting accident, gave recitals all over Europe and played many compositions of his own. Alexis Hollander wrote a number of pieces for the left hand. Godowsky arranged several of the Chopin studies in the same manner. Perhaps the best known left-handed piano works are Scriabine's etude, Leschetizky's Lucia fantasia, and Brahms' adaptation of the Bach Chaconne. Count Zichy developed his virtuosity to a remarkable degree and was much admired by Liszt, with whom he studied, and on several occasions the two men played in public an arrangement of the Hungarian National (Rakoczy) March, for three hands! Zichy had a considerable fortune and donated to charitable purposes the entire proceeds of his concert tours. He composed operas, ballets, and songs. At various times he was president of the Hungarian National Academy of Music, general director of the National Theater and Opera of

Buda-Pesth, and head of the National Conservatory in that city. He died there several years ago.

The Louisville Music and Radio Company is out with a catalogue advertising some remarkable matters:

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AND MANY OTHERS

One longs to see the list of the "many others."

They are talking about adding a month to the year again. We have no objection as long as the extra month be not added to the musical season.

At the Martinsburg, W. Va., convention of N. F. M. C. Clubs (March 24, 25, 26) the opening ceremonies had an item programmed as: "Assembly Sinning."

The publisher sends us the following about a new book:

"I wish that everyone who loves Vienna might read 'Viennese Medley,' by Edith O'Shaughnessy. I wish that everybody who enjoys a good dinner would read it. I wish that all who venerate noble old people and whose hearts beat in time with those of buoyant youth, would read it. If they do so they will understand why I laughed and wept at the characters and scenes and conditions described in this beautiful story, this epic of vanished gaiety, of sorrow and of the milk of human kindness." (Signed) "Maria Jeritza."

The recent visit here of Mme. Schumann-Heink recalls what happened to her on one occasion at the Hamburg Opera. "Weiche, Wotan" is one of Erda's famous greetings in the Ring, to the head of the Walhalla family. During a rehearsal the Wotan of the company waded with Schumann-Heink, the Erda, that he could make her laugh at the performance that evening. The bet being made, Wotan bided his time until Erda rose out of the ground, when he whispered quickly: "Do you like soft or hard boiled eggs?" At once Madame Metzger was compelled to sing, "Weiche, Wotan" ("Soft, Wotan"). Erda shook with laughter and lost the wager.

It was a period of wild rejoicing in New York last week. Happiness filled the air. On every side one could note smiling faces and hear cheery converse. The children in the streets clapped their hands for very pleasure. Tired workmen coming home at night greeted their wives with an extra hug. Clerks smote their employers on the back and were smitten affectionately in return. Motormen and chauffeurs shouted gladsome "hellos" as their vehicles sped by one another. Shop girls put an extra dash of color into their dressing. Policemen, wearing a flower or a bit of bunting in their buttonholes, embraced when they met on their wearisome rounds. Wherever one looked, or listened, or went, joy reigned, joy loud, unconfined, illimitable. For once all New York celebrated in common. And with good reason. Did not Sunday bring the performance of Mahler's second symphony, by the Philharmonic Orchestra?

"That," said the pianist, after a painfully slow rendering, "was Grieg's Butterfly."

"Hm!" answered a friend. "Sounds more like his caterpillar."—Town Topics.

"That," said the pianist, after a painfully pianissimo rendering, "was MacDowell's Eagle."

"Hm!" answered a friend. "Sounds more like his canary."

"That," said the soprano, after a painfully loud rendering, "was Alabiéff's Nightingale."

"Hm!" answered a friend. "Sounds more like his peacock."

"That," said the basso, after a painfully heavy rendering, "was Moussorgsky's Song of the Flea."

"Hm!" answered a friend. "Sounds more like his kangaroo."

Fan (listening to modernistic music over the radio): "My, isn't the static awful tonight."

LEONARD LIEBLING.

WHO IS TO BLAME?

Here is a letter sent to the *MUSICAL COURIER* by Ben Franklin, who has been the principal manager of concerts at Albany, N. Y., for the last two decades:

I am wondering if you won't give a frank expression of your opinion in regard to the effect that radio broadcasting has had on our musical season. I am perfectly free to admit that the past season has been the worst that I have experienced in the period that I have been interested in the presentation of artists and attractions, and this covers over twenty years.

I may say that I thoroughly understand concert managing in all its phases; that I know how to get publicity, and that I have yet to present an inferior attraction.

And yet, notwithstanding my efforts this season, I could not arouse the people, awaken enthusiasm, or get results. Only three of my concerts met expenses, while the others all resulted in a serious loss.

Personally, I do not blame all of this on the radio, although I am fully convinced that it is now a competition that must be recognized.

Just as serious a proposition are the terms that must now be met when we wish to engage an attraction. Too often these are exorbitant and completely beyond reason. Very frequently these artists are totally unknown outside of the metropolis; and this fact is not given consideration.

If these artists would only take a page out of Mme. Galli-Curci's book, or that of John McCormack, it might result in mutual satisfaction. It is well known that the famous tenor established remarkably low terms for his work until he became fully known, and it is a fact that he grew and we managers all grew with him, until now he is recognized as the greatest box office attraction in music. And it is equally true that the terms for Mme. Galli-Curci were kept within reason for the first two years of her appearances, and then they were increased and we managers were glad to meet them. But now we are asked from one thousand to four thousand dollars for attractions, seventy-five per cent. of which do not draw their fees, and as a demoralization of a season, this has the broadcasting beaten a mile.

There is something radically wrong. I am optimistic enough to believe it will be adjusted, and I believe a frank expression in your valuable publication would be read with real interest by your thousands of readers.

The *MUSICAL COURIER* agrees with most of what Mr. Franklin says. Radio is perhaps to some extent responsible for the general falling off in the concert business, though its responsibility might be difficult to prove. Mr. Franklin attributes one-fourth of the trouble to radio and lays the blame for the balance upon the high prices asked for artists. It would be hard to tell how correct his percentages are, but a strong argument could be made in support of his contention that the general level is too high. The *MUSICAL COURIER* set forth the same idea some time ago. The question is, what can be done about it? Unfortunately, favorites can never be dictated to the public. It picks its own and there are only a limited number of high-priced artists who can be counted upon to bring a return at the box-office that will allow the local manager to come out with a profit. These are worth what is asked for them, but other artists, perhaps of no less artistic rank but not so valuable by a long shot from the box-office standpoint, hear what the favorites are getting and insist upon scaling their own prices in proportion. Says B., "Well, if A gets \$2,000, I can't be worth less than \$1,400," whereas A will draw one-and-a-half times his fee and B not one-half of his, so A is by far the cheaper artist. Then the larger the artist's fee, the larger the manager's commission, a point which is by no means overlooked by some of the managers. Where does the blame lie? Principally on the managers and the artists, one imagines, but also on the public. The *MUSICAL COURIER* would be very glad to receive and print expressions of opinion on this question from all sides—from the managers, from the artists, and from the public which is called upon to pay high prices to see and hear artists in which it has no particular interest and refuses to do so.

HEIFETZ

Jascha Heifetz' farewell recital at Carnegie Hall last Sunday was more than an ordinary farewell, for in all probability he will not make another appearance in this country for nearly two years. He will be in England and France in May, and next fall will go back to England for about two months. After that, he is to tour Germany, Holland, Scandinavia, then on through France, and Spain, Italy, Morocco and Egypt, around through the Suez Canal into India and finally to China and Japan, and very likely also Australia and New Zealand, Java and the Philippines. Altogether the tour will take approximately eighteen months.

American admirers will miss Heifetz sadly, for he had endeared himself to our public strongly, not only because of his elevated and now thoroughly ripened art as an interpreter and a phenomenal technician, but also because of his engaging personality, his fine and dignified attitude toward his profession, and his thorough sympathy with American life, ideals, and institutions. He will soon be a full fledged American citizen and one of whom his new

country may well be proud. Bon voyage, Jascha Heifetz, and may you win your way into the hearts of all the other nations as you have captured those of your adopted countrymen!

JEAN DE RESZKE

Jean de Reszke is gone. Wise enough to retire at the age of fifty-two, still at the height of his reputation, he won fresh laurels for himself in the latter part of his life by devoting himself with great enthusiasm to the development of young artists, especially young American artists. In the letter printed on another page of this issue, written hardly more than three months ago, he speaks of what he could do to make great operatic artists out of our young countrymen if he only had the proper facilities at Nice.

Since De Reszke retired only two names have attained to comparable eminence in opera—Caruso, already dead, and Chaliapin, who still goes on, though his vocal means are not what they were. Neither of these artists had the versatility of a De Reszke, who sang the heroic tenor roles of three standard repertoires, Italian, French and German, with equal facility and ease. His voice did not have the unique beauty of Caruso's nor his acting the melodramatic vividness of Chaliapin's, but he was the supreme example of a combination of singing that was vocally perfect, with acting that was as rounded and polished as any seen on the dramatic stage. Endowed with talents that began by being unusual, he worked and studied until he had developed them into real greatness.

It was our good fortune to know him also as a friend. He was not only a great artist and a great teacher, but a great-hearted gentleman as well. There was nothing small about his nature. He lived and thought and worked in a large way. Only three months ago he wrote to us with the utmost eagerness and enthusiasm about the work he was doing with his pupils, not thinking of himself, but pleading for assistance that would enable him to erect a private theater at Nice. "There are so many gifted young Americans studying with me for whom I could find immediate engagements if I only had the opportunity of presenting them properly," were his words, and he mentioned proudly the fact that the Don Giovanni performance in which he presented his pupils in December last had resulted in immediate professional operatic engagements for three of them.

One by one the giants of other days pass on, and the present, for some unknown reason, seems to produce none big enough to take their places. As long as any of the great works of our present day repertory survive, so long will the name of Jean de Reszke be mentioned in connection with them. Tristan, for instance, practically *non est* since his day. And as long as anyone survives who came into personal contact with him, so long will the memory of a great, warm-hearted, unselfish gentleman remain in a human heart.

SURPLUS

Clarence Lucas hit it right square on the head when he penned these words in Paris. It is a sad fact that while there is still only a little handful of super-great artists whom the public, without urging, crowds to hear, there are a tremendous number of good artists, first-rate artists, who have to struggle hard to make a career that is financially successful—just because there are so many good ones; and not only violinists, but all other sorts of instrumentalists and singers as well. Thus Clarence:

Ancient Rome is said to have burned itself down while the emperor Nero fiddled—another lie, of course; for the violin was not invented till fifteen hundred odd years after Nero's suicide. During the past few weeks many violinists have fiddled here in Paris without causing the least suggestion of a city fire. This is the truth. Several of them caused a feeling of regret that the violin had been invented so soon. Some of them were quite capable of rivaling Paganini when he made his famous imitation of a donkey's bray. The sad part of it all, however, is to contemplate the great number of violinists who are neither bad nor great. Paris is full of good violinists. But what are they to do? If one of them would play a sonata while standing on his head, he could get a column or two of extra space in the papers and a season's tour as a freak. But when they all play well and all alike they must be treated by the public and the press as negligible quantities.

HOKUM

By the simple process of refusing to see anything good in the works of Richard Wagner, Eduard Hanslick, who, for all the writing he did would have been forgotten long ago, assured the keeping green of his memory through its association with that of the great master. The world did not agree with Hanslick; it agrees with him even less now than ever before, but still it knows who Hanslick is. The trouble with the music critics of today, as nearly as

we can make out, is that most of them fear to take the risk of becoming Hanslicks. Rather than come right out flat-footedly with the statement that about ninety per cent. of this modern music is hokum and its composers fakers, they hem and haw and sidestep for fear one day the world may come to fancy that sort of thing and its makers, and they—the critics—will be recalled only in the same way Hanslick is today. For ourselves, we are perfectly willing to come out squarely with the prediction that in ten years from now not two per cent. of the stuff that is running through concert halls today on modern programs will have survived. Yet there is nothing discouraging about it, for out of this tremendous fermentation there will sooner or later come something worth while. This is a transition period. The only sad thing about it is that a few faddists, with no ideas in the top of their heads but loud mouths in the front of them, have been able to win for themselves a little brief fame while at the same time delaying the legitimate march of musical development.

WEINGARTNER

London—all Great Britain, as far as that goes—has the reputation of being loyal to its favorites year after year. It has clung to some of its beloved singers long after they have outgrown their singing days. But in the case of Felix Weingartner, conductor, who is a great favorite not only in London but also all over England and Scotland, there is no strain put upon loyalty, for his powers, far from diminishing, are only at their height now. His present tour through Great Britain has earned him tributes from his audiences and extraordinary notices from the critics. After a recent concert in London on which he had Weber's Euryanthe overture, Beethoven's Pastoral Symphony and Berlioz' Symphonie Fantastique on the program, the Daily Mail critic said something very concise, but very much to the point: "The orchestra, which has lately been brilliantly animated under Beecham and solemnly meditative under Furtwängler, became last night an instrument of classical finesse, intelligence, and good taste. Mr. Weingartner is head and shoulders above the other German conductors who have been in London."

Incidentally that program itself, in its order and balance, enlisted comment from the Times critic: "Concert programs, like first movements of a symphony, are required to have their second subject contrasted, yet not incongruous, with their first subjects. . . . The program which Felix Weingartner conducted was a slow crescendo of excitement of which the effect was cumulative, and the merit of Weingartner's performance was that the crescendo was slow. . . . Weingartner obtained the most marvelous nuances of tone and, the least sensational of conductors, held one breathless."

Guest conductors have been the order of the day for the last few seasons in New York, and it is a wonder that nobody has asked Mr. Weingartner to come here again, for he was very much liked on his earlier visits. It is rather amusing in contemplating one or two of the mediocrities whom we have been called upon to listen to in the last few years (Messrs. Dirk Foch and Vladimir Goldschman, for instance), and to think that so outstanding a figure as Felix Weingartner has not been invited to lead for us again.

MENDELSSOHN!

Nobody moves us to more hearty or heartfelt laughter than good Philip Hale of Boston when he takes one of his sarcastic little flings in the Boston Herald at musical things:

There are many in Boston, as in New York and London, who really believe that there has been no progress in music since the death of Johannes Brahms. There is so much music that they do not wish to hear for the first time. Yet their objection and this dissension are not to be deplored. Without controversy art is stagnant.

Once in Paris a duel was fought over Sarah Bernhardt's portrayal of Hamlet and her expressed opinion that the Prince of Denmark was in reality a woman. It would be a pleasure to find two subscribers to symphony concerts entertaining opposite views, fighting with rapiers, or exchanging shots on Boston Common, say at high noon so that pretty shop girls could enliven the scene; whose bright eyes would "rain influence." What a glorious death to die, sword in hand, or even an axe in hand, defending the good old conservatives, expiring with the name of Mendelssohn on one's lips!

A priceless line, that last one; and then Philip, dropping his delightful humor, remarks seriously:

No work of genuine strength or beauty will die. No work that is impotently pretentious will live, no matter if for a time it soothes the ears of complacent conservatives. We are creatures of our time and environment. We must hear music of our time, as well as the music of glorious masters of the past, who speak to us as from another planet.

If Stravinsky is putting too much importance on unusual rhythmic devices, his sin will surely find him out; his very extravagance may benefit composers to come, who, not following him blindly, will find a freer and more eloquent expression.

TUNING-IN WITH EUROPE

In the ancient city of Frankfort there are some very picturesque architectural remnants of the Middle Ages—the time when the place was surrounded by a huge wall and moat, to keep out the robber barons and other noble invaders of the burgher's domain. These remnants of the supposedly good old times, before the introduction of open plumbing, radio and jazz, are the square towers from which vigilant and musical watchmen would signal the approach or non-approach of the enemy.

Nothing could ever induce the successive modern generations of City Fathers to part with these old relics, though goodness knows they weren't good for anything but looks, and inhabited only by rodents of various sorts. In trying to solve the housing problem, too, the towers were quite overlooked. Who would live in anything that resembles a crossword puzzle rather than a house anyway?

But suddenly the City Fathers have seen the light. They have discovered that Frankfort is not merely a center of ancient art, but also of modern artists. And the artists, like artists in other places, are hard

up in general and for a place to live in particular. Why not put them in the towers? It's always well to know where you can put your hands on these fellows, and, besides, it will give a fillip to the sight-seeing industry.

So the guides on the rubberneck wagons this summer will point not merely to an old bit of masonry, but they will also megaphone among other secrets: "Behold the Cowherd Tower, now inhabited by Paul Hindemith, the White Hope of German Music."

This is not a joke. Hindemith and wife are now the keepers of the Coherd Tower, and visitors to Frankfort need not be surprised if Paul pokes his head out of the top window to blow a weird "atonal" tune on a weirder medieval instrument, just to show that "all is well." Professionally, Hindemith is a viola player. But last summer he confessed to having taken up the clarinet, which he practised in bed, at odd moments of the night. Now Mrs. Hindemith has, in self-defense, taken up the trombone; so, what with the modern conception of counterpoint, the good City Fathers may yet have cause to regret their generosity.

* * *

Have pianists especially thick skulls? Or is Paderewski a phenomenon in that direction? Among the many petty stories that the Roman papers printed apropos of Paderewski's recent visit, there is one, according to which the great pianist and pater patrie once tried to commit suicide by breaking his head against a Roman wall, namely that of the St. Cecilia Academy, where he was to give a concert many years ago. All on account of a piano stool. Yes, a piano stool that somebody had tinkered with after Paderewski had adjusted it to its proper height. That made him mad.

But he did not succeed. Owing to the resistance of his skull, Count di San Martino, who evidently arrived just in time, was able to subdue the excited genius and induce him to play. Do Poland's historians know how near Poland came to not "coming back" at all?

* * *

I wonder if honest, easy-going, pipe smoking Honegger ever recognized the publicity germ in his title of Pacific, 231? It is hard to credit him with a flair for sensations, though he may be a slyer dog than we suspect. However, he could not have hit it better, for there are nearly as many jokes afloat about his Pacific engine as there once were about the Ford car. At a rehearsal in Birmingham, just after the "engine" stopped, one of the bass players shouted, "Tickets, please!" In London, where the work just had a brilliant première under Eugene Goossens, a newspaper wag says that a whole series of symphonic poems based on the 2.57 (all stations) to Three Bridges is to be issued by the Great Southern.

But the Times, most sacerdotal of all newspapers, gives space to a letter to the editor, in which Honeg-

ger is taken to task for a serious error: the "Pacific" engine cannot possibly be 231, for that was an "Atlantic," the first "Pacific" being 1,470. What all composers nowadays must know!

* * *

The great dramatic sensation in Berlin at present is Reinhardt's production of Pirandello's Six Persons in Search of an Author—"persons" being used in the sense of *dramatic personae*. It is the weird but gripping tale of six human characters born of fancy and pleading for life—life as dramatic entities, in a play that somehow did not get born. Without that piece they have no *raison d'être*, no sense.

Many a piece of music is like that: and so many themes without a real composition to live in. Without coherence and real development they are dead. And the whole of jazz seems to me as badly off: just twenty-five instruments in search of a composer.

* * *

Margate's income from concerts last season was £30,000. Sh! Don't tell our music patrons, or they'll want to examine Margate's programs.

C. S.

NEWS FLASHES

European Trip for Philadelphia Orchestra

Philadelphia.—The entire Philadelphia Orchestra, with its conductor, Leopold Stokowski, will go abroad in the spring of 1926 for a concert tour, appearing in four European capitals, London, Paris, Berlin and The Hague. The trip is made possible through the interest of Edward Bok, who will bear the entire expense.

Otto Klemperer to Conduct New York Symphony

Otto Klemperer, one of the best known conductors in Europe today, will come to this country next year as the guest conductor of the New York Symphony Orchestra. Messrs. Damrosch and Klemperer will virtually divide the season between them, the former conducting during the first half, and the latter during the second half.

At present Klemperer is the conductor at Wiesbaden, but he spends half of the year travelling as guest conductor in Russia, Italy, Spain, Austria, and the larger cities of Germany. He was among the first to introduce modern French and Italian composers in Germany. He is also known for his readings of Beethoven and Brahms.

Klemperer, like Damrosch, was born in Breslau, the capital of Silesia. He is only forty years old. The year of his birth, 1885, corresponds with the year that Damrosch was elected conductor of the New York Symphony Orchestra to succeed his father, Dr. Leopold Damrosch, who founded the society. Klemperer was educated at the Frankfort Conservatory and later became the pupil of Scharwenka in Berlin. Gustav Mahler was the first to see his great talent and obtained for him the appointment of conductor at the German Opera House in Prague in 1907, and, like Damrosch, he began his career as conductor at the age of twenty-two. Two years later he became conductor of the Hamburg Opera and from there went to Strassbourg.

A New Aeolian Hall

The Aeolian Company, which sold the Aeolian Building on West 42nd Street several months ago, announces that it has secured the property at the northeast corner of 54th Street and 5th Avenue and will erect a building there. It was formerly owned by William Rockefeller and recently acquired by Commodore Charles A. Gould, who leased it to the Aeolian Company, the whole transaction being handled by the C. F. Noyes Company. The Aeolian Company has taken a sixty-three year lease and Commodore Gould will erect a twelve story building for it, of which the company will occupy about 125,000 square feet of floor space. The first floor will be given to the display of pianos, other musical instruments and radio equipment. A grand salon will contain a display of Steinway Duo-Art period pianos, and two or three Aeolian residence pipe organs will be installed. There will be a small recital hall.

Officials of the company stated that it had not been decided whether or not a new Aeolian concert hall would be included in the building or established elsewhere. Under the conditions of the sale of the present Aeolian Building, the company is guaranteed a continuance of the present hall for at least five years. If conditions seem to warrant it when the present Aeolian Hall is finally closed, it is possible that the company will erect independently a concert hall of approximately the same size on some site which it considers more suitable for the purpose than that of its new Fifth Avenue building.

Judgment Against Mandragola Producers

In the Municipal Court in New York last week six members of the cast of Mandragola, the opera comique by Ignatz Waghalter that was produced at the Princess Theater on March 5 for a run of two consecutive nights, obtained judgment against the Little Opera of America, Inc., producers of the work. It appears that all the union members, involving orchestra chorus and stage hands, received their money, but the unorganized artists are still looking for theirs. The singers stated that they had been told to call on Julian Freedman, who appeared to be the active head of the Little Opera of America, and that they would be paid, but that all they received from Freedman were kind words. Judgment was granted to the following: Frances Paperte, \$600; Maria Samson, \$300; Louise Dose, \$500; Leonard Snyder, \$250; Charles Schenck and Edward Johnstone, \$200 each.

Hageman to Direct Los Angeles Opera

The Los Angeles Grand Opera Association, which will conduct a short season in the California city next October, has engaged Richard Hageman as conductor and artistic director of the season. The announcement of the Society reads as follows:

The engagement of Richard Hageman, formerly leading conductor of the Metropolitan Opera House, New York, the Chicago Civic Opera and the Royal Opera House in Amsterdam, Holland, as conductor and artistic director of the season is announced. The dignity and prestige which Hageman brings to the Los Angeles Grand Opera Association cannot be overestimated. He is one of the great figures of the present day musical world, a conductor of superlative ability who is in addition a really great opera coach. His enthusiasm for, and his belief in, this association is significant.

NEWS FLASHES

Stillman Kelley Wins Federation Prize

The N. F. M. C. announced recently that the \$500 prize for a symphonic poem to be performed at the coming Biennial at Portland in June had been awarded to Stephen Randolph, of Cincinnati. It is no longer a secret that Stephen Randolph is merely a pseudonym for the well known American composer, Edgar Stillman Kelley. This prize was offered by the Harmony Club of Fort Worth, Tex., in honor of Mrs. John F. Lyons, national president, in recognition of her nineteen years of service as the club's president.

I. S. C. M. Festival Invited to Cincinnati

At a meeting of the American Section of the International Society for Contemporary Music on April 1, it was announced that, through the efforts of Bernard C. Tuthill and Fritz Reiner, Mr. and Mrs. Charles P. Taft had authorized the American Section to invite the Society to hold its 1926 music festival at Cincinnati. Mr. and Mrs. Taft will provide a fund to cover the expenses of the festival and to bring the European delegates to this country.

The festivals were originally held at Salzburg. This season they are to take place at Prague (orchestra concerts) and Venice (chamber music concerts).

National Music Supervisors' Conference

Kansas City.—The eighteenth annual Conference of the National Music Supervisors Association, which closed here April 3, was regarded as the most successful in the association's history, due largely to the efforts of the local committee with Mabelle Glenn as director, and through the active interest of the J. W. Jenkins Sons Music Company. The newly elected officers are: President, Edgar Gordon, Dean of Music, Wisconsin University, formerly of Winfield, Kans.; vice-president, Mabelle Glenn, supervisor of music, Kansas City, Mo. The next conference will be held either in Milwaukee or Detroit, the decision to be made later.

In the contest between the girls high school glee clubs, prizes donated by Charles H. Ditson, New York, the first prize was won by the club from the St. Joseph (Missouri) High School, Sarah White, director; second prize, Cedar Rapids, Ia., Olive Barker, director. In the contest between the boys' glee clubs the prizes donated by the Juilliard Foundation, the first went to the Cedar Rapids, Ia., High School, the second to the Newton, Kans., High School, Josephine Quinn, director; in the mixed chorus contest, prizes donated by Otto H. Kahn, the Omaha, Neb., High School, Mrs. Carol Pitts, director, took the first prize and the Kansas City, Mo., club, H. W. Seitz, director, the second. The judges for the choral competition were Dr. Augustine Smith, chairman, Boston, Mass.; Elise Shawe, St. Paul, Minn.; Osbourne McConathy, Northwestern University. Prizes for the high school orchestra and band contest were donated by the National Bureau for the Advancement of Music, C. M. Tremaine, secretary. First prize in the orchestra contest went to the Tulsa, Okla., High School, H. H. Ryan, director; second prize to Lincoln, Neb., Charles Richter, Jr., director. In the band contest the organization from Council Bluffs, Ia., High School, Lee Lockhart, director, took first, and the Muskogee, Okla., band, second. The judges in the band contest were Joseph N. Weber, president American Federation of Musicians; J. E. Maddy, Ann Arbor, Mich.; Emery G. Sperson, Salt Lake City.

E. H.

LATEST TRIUMPHS: BOSTON GUIOMAR NOVAES



NOVAES DELIGHTS AT PIANO RECITAL

Her Rare Musicianship Holds Hearers at Rapt Attention

Although she came so late in the season—and a season that has teemed with pianists of every stage of accomplishment and of intelligence, some of them possessed of a large and glittering technique and a mild musicianship, a few of them, lone and isolated figures, individualists—Guiomar Novaes held her audience in rapt attention from the beginning to the last encore of her concert.

A young and always interesting pianist, there is imagination, passion, and a strange gentleness in her playing. And there are few pianists, if any, who have so beautiful and rounded a tone, such chordal richness, and such exquisiteness of innuendo in their playing. As she played yesterday, each note, each phrase, each motif became intense and personal. In the Beethoven sonata she slipped from the melancholy tenderness of the first movement into the sharp and erratic gusts of passion, the violence and loneliness of the two that followed, without breaking the continuity of the sonata form.

To the Rameau Tambourin, with its faint and accented dance rhythms, both with and without the Godowsky figurations, and in the two dances of Albeniz she brought a rhythmic vigor and undulation, a sympathetic temperament. She played the quizzical and lightly flitting "Polichinelle" of Villa Lobos, a young Brazilian, with an exquisite grace and virtuosity, and repeated it by demand. With poetic fancy and luxuriant rhythm she played the Debussy piece, as well as the Hungarian Szanto's exotic, darkly perfumed "Étude Orientale," for its first time here.

But it was in the much abused Chopin sonata, slipped provocatively into each student's program, that she played with most beauty and unloosed passion. And from the first thunderous chords that open it to the last fitful shuddering and reverberation of the Finale, she played to the full the dark and awesome philosophies of Chopin, his most ironic and blackest music, charged with death and the hopelessness of the March Funèbre.

A rare and much appreciated concert—and her audience demanded her again and again, without stint.

E. G., in the *Boston Herald*.

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NEW YORK CONCERTS

MARCH 30

Katherine Bacon

Katherine Bacon, who appeared earlier this season in recital as well as with the League of Composers, gave another recital in Aeolian Hall on March 30, playing an unusually interesting program which comprised the sonata in D major, Mozart; waltz, op. 39, Brahms; three Schubert-Liszt numbers; sonata in B flat minor, op. 35, Chopin, and a group of four colorful and brilliant numbers by Lisapounoff.

Miss Bacon was enthusiastically applauded by a large audience. Her playing, as on previous occasions, was marked by clarity, finished technique, well balanced shading, and, above all, musicianship of a high order.

Florestine Fortier

A large audience greeted Florestine Fortier, Canadian soprano, at her debut at Town Hall on March 30. She was accompanied at the piano by Alfred Laliberte, also a Canadian and a well known pianist-composer. Miss Fortier sang a group of Mr. Laliberte's compositions. Both artists made a splendid impression and the recital was altogether an interesting one. Miss Fortier's voice, while small, is admirably suited to the concert stage. She was particularly effective in her simpler numbers which seemed to suit her artistic mood. She has particular aptitude in delicate phrasing and places emphasis on the more prominent lyrical passages of her numbers. She began with a Handel aria, with some Brahms and Russian numbers. Besides Mr. Laliberte's group there were other French numbers, including one by Debussy.

MARCH 31

St. Cecilia Club

Victor Harris and his fine body of singers, the St. Cecilia Club, gave a remarkable concert on the evening of March 31 at the Waldorf-Astoria, assisted by an orchestra made up of members of the Philharmonic, and with John Barnes Wells, tenor, and Alfred Boyce, organist. The program included, among other things, a new work for chorus and orchestra by Henry Hadley, which was conducted by the composer—a work of exquisite loveliness, with a melody of impressive beauty and an arrangement and orchestration denoting in every bar the hand of the master. One of the most important pieces to be given was a selection from Rachmaninoff's mass for unaccompanied eight part chorus. It is extremely difficult, but was rendered with great precision, and the weaving of the complex parts was heard with clarity and excellent balance. This, indeed, characterized all of the music sung, from the stirring opening number, To America, by Cecil Forsyth, with a remarkable poem by Alfred Austin, to the final gay and familiar Beautiful Blue Danube in choral setting with words by Henry Grafton Chapman. Let it be added, that many of these numbers have been arranged in their choral form by the skilled and musicianly conductor of the club, Victor Harris, well known himself as a composer, and one of whose songs, From Omar Khayyam, was included among those sung by Mr. Wells, who was received with much favor and forced to sing an encore. The entire concert was a pronounced success and so many were in the audience that seats to accommodate them all were found with difficulty.

The Denishawn Dancers

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave two performances at Carnegie Hall on the afternoon and evening of March 31, duplicating the interesting and thoroughly delightful program which they gave in the same hall on March 17.

Wanda Landowska

Wanda Landowska gave the third and last of her subscription concerts of seventeenth and eighteenth century music at Aeolian Hall on March 31. A large audience of lovers of chamber music had gathered to hear her and undoubtedly departed with a more thorough understanding and a keener delight in this early music than ever before. The writer, for one, was electrified by the beauty of it all, and exquisite renditions of everything played made the program from beginning to end a memorable one.

Landowska's art, both as a virtuosa of the harpsichord and piano—and, indeed, as an arranger of programs—is already so well known that there is little one can add at this time that has not already been said. However, she fully brought out on this occasion the exquisite and subtle beauty in these works of C. Ph. E. Bach and W. F. Bach. Then, too, her own cadenzas and variants added tremendously to the flavor of her offerings, and her well written program notes showed her deep research into the thought and writings of these masters.

Nor was this all. Landowska chose wisely when she selected Willem Mengelberg and a group of twenty or more of the first players of the New York Philharmonic to assist her. With such a conductor and such players she carried her audience back to the days when just this sort of program was the vogue. Mr. Mengelberg and his men entered into the spirit of each number as if thoroughly enjoying the music, and they joined in the ovation tendered Mme. Landowska as enthusiastically as did the audience.

There were only four programmed numbers—the C minor concerto (C. Ph. E. Bach), for harpsichord, strings, horns and woodwind; Larghetto from the "Coronation Concerto" (W. A. Mozart), for piano and orchestra; three piano solos by Mme. Landowska—E minor polonaise and E major polonaise (W. F. Bach) and Laendler and Waltzes (W. A. Mozart), after which the audience made her add several extra numbers; and the D major concerto (J. Haydn), for harpsichord, strings, horns and oboes.

Again let it be said that this was one of the most enjoyable concerts this writer, at least, has ever attended. Such programs should be given much more frequently and, may one hope, with a crowded hall on each occasion.

APRIL 1

Myra Hess

"One of the most brilliant of all of the younger pianists" is certainly the proper expression to use regarding Myra Hess, English pianist. Her recital at Aeolian Hall on April 1 was characteristic from every standpoint. Miss Hess played magnificently. There was a large and enthusiastic audience and she was exceedingly gracious with her encores, giving almost a third of her entire program in additional selections. There was quite an ovation at the completion of her set program, this due to the audience's extraordinary demand for Bach. Technically and for sheer tone beauty, it would be difficult to find a pianist—certainly a woman pianist—who could excel her. She is always the perfect musician and her every number has vitality and nuance which only a real talent can express. Her program contained four Bach arrangements by Busoni and her own arrangement of four of the Brahms intermezzos and rhapsodies, and there were also some Schumann studies. Miss Hess' recitals in New York are always of especial interest to music lovers and students.

APRIL 2

New York Philharmonic: Tailleferre, Soloist

Two weeks ago Alfred Cortot played Germaine Tailleferre's piano concerto with the New York Symphony Orchestra at Carnegie Hall. Last Thursday (also Friday afternoon) at the same hall, Mlle. Tailleferre played her other concerto. Mme. Tailleferre does not play as well as M. Cortot—though she does play very well indeed. But even M. Cortot will admit that she is much easier to look at than he—though Cortot is a decidedly good looking chap. Anyway, the net result was that Mlle. Tailleferre's rather naive piece got a lot more applause under Mr. Mengelberg than it did under Mr. Walter.

For the rest there was a fine, spirited, moving performance of the César Franck symphony. Mr. Mengelberg makes such fine music out of the good passages that one almost forgets the long, dull stretches in between them in the first and last movements. The slow movement still remains César Franck's finest bit of music making. There was Liszt's symphonic poem, Tasso, seldom heard, not deserving of frequent hearing, but rather effective in the grandiose manner in which Mr. Mengelberg so well knows how to treat Liszt. These were the last concerts of the regular series and there was much applause for Mr. Mengelberg and his men at the end, applause they heartily deserved.

Helen Fogel

On April 2 Helen Fogel gave a piano recital in Aeolian Hall that would have done credit to a much more mature artist. Miss Fogel, who is studying with Manfred Malkin, and not yet over fourteen years of age, played with the skill of a veteran. Her program ranged from Bach to Debussy, and she performed these works with a warmth and yet with a restraint that bids promise of a fine future.

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Very cordially yours,
CLAIRE DUX.

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Very sincerely,
JULIA CLAUSSEN.

Mr. SAMOILOFF

Writes of

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NEW YORK CONCERTS

(Continued from page 32)

for this little girl. Her program opened with the Bach Fantasia Cromatica e Fuga, followed by the Beethoven sonata, op. 10, No. 3, which was given an interesting reading. The group which followed thoroughly attested her versatility as it included Chopin's etudes, op. 25, Nos. 1, 6, 9, and op. 10, Nos. 2, 5, and the Fantasia Impromptu; the Schumann Romance, op. 28, which was played with exquisite tonal effect; and two Debussy numbers, The Little Shepherd and Golliwogg's Cake Walk. She closed with the perennially joyful Rondo Capriccioso (Mendelssohn), much to the delight of her enthusiastic audience, which demanded numerous encores.

Miss Fogel deserves special mention also for her poise and dignity on the concert platform, her manner offering a lesson in deportment to many an older artist. She seems simply a charming little girl who thoroughly loves to play because she cannot help it, and so finds her way direct to the hearts of her listeners.

Columbia University Glee Club

It was regrettable that Town Hall was not packed to the doors on April 2 when the Columbia University Glee Club gave its spring concert. Conductor Walter Henry Hall had arranged a most ambitious program for the boys and, judging from the way they sang, he had evidently worked most diligently to get every effect possible.

Quite different from the usual list of offerings, the program this time comprised more of the so-called "classical" songs. Especially when the voices combined were the finest results obtained, for, while the basses were exceptionally good, the tenors—as is so often the case—were not always "up to scratch." However, the general effect was fine and in some of the numbers the singing of the glee club was as excellent as one could possibly expect from a college organization, and many exceptionally fine programs have been heard by college boys in New York.

The program began with the Columbia Alma Mater, composed by Mr. Hall. Then followed a group of three numbers—Praetorius' Lo, How a Rose E'er Blooming; a fourteenth century selection arranged by Deems Taylor, Hymn to the Virgin, and Bach's Now Let Every Tongue, arranged by Archibald Davison. The latter two had the assistance of Charles Doersam at the organ. The always popular Landsighting (Grieg) came next, and in this Milton F. Rehg, '25, sang the baritone solo effectively. In the next group came three songs by Cecil Forsyth, Loch Lomond and Tell Me Not of a Lovely Lass winning particular favor. Maxwell Saville, '24, sang the tenor solo in the first, but the latter brought an encore, Old King Cole. Three other numbers followed, of which the last, with soprano solo by Nora Fauchald, was the best. To conclude the Glee Club numbers, there were four college songs, two of which are Columbia favorites—Columbia Marching Song and Stand Up and Cheer.

There were two soloists. Nora Fauchald, soprano, proved fascinating to the eye as well as to the ear, and she delighted the audience with an aria from Carmen (with George H. Morgan, accompanist) and a group of miscellaneous numbers. Julian H. De Gray, '26, played as a piano solo Chopin's Polonaise in A flat, exhibiting remarkable technique but little of the feeling of the matured artist.

All in all the program was a great credit to Walter Henry Hall as well as to the boys themselves and to Columbia. One can now expect still greater achievements within another year.

APRIL 3

New York Symphony Orchestra

The New York Symphony concerts on April 2 and 3 had for a novelty Louis Aubert's *The Dryad* (described on the program as a musical picture). This received its first presentation in America but failed to arouse much enthusi-

asm. The composer of this musical picture showed a strong penchant for Debussy, which is all one can say for the work. On the other hand Vaughan Williams' London Symphony, which opened the program, was exceedingly well played.

Walter Damrosch, on March 28, completed his fortieth season as conductor of the New York Symphony Orchestra, a position which he has filled with great honor, bringing to the organization a reputation which has not only been recognized in America but likewise in Europe. He received hearty and prolonged applause when he made his appearance on these two occasions.

The soloist was Sergei Rachmaninoff, who played his concerto No. 3 with orchestral accompaniment.

The Elshuco Trio

The eighth and final concert in the cycle of Brahms chamber music, which the Elshuco Trio, assisted by the Festival Quartet, has presented this season, was given at Aeolian Hall on April 3. The large attendance at the closing concert was evidence of the interest which has been maintained throughout the series. The splendid individual musicianship of the participating artists and their excellent ensemble work has made possible a hearing of Brahms' chamber music of the highest order. In grouping the twenty-four works of the great Viennese composer into

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eight programs, no attention was paid to chronology. But much care was given to tonal relationships and climactic effects, and the result was a most happy one, judging from the response.

The last program included the last of the seven duosonatas for clarinet and piano, the one in E flat major, op. 120, No. 2; and the two sextets for two violins, two violas and two cellos, the first in G major, op. 18. The clarinet and piano sonata was admirably played by Gustave Langenus, clarinetist, and Aurelio Giormi, the exceptionally fine pianist of the trio. For the performance of the sextets the members of the trio and quartet were joined by Nicholas Molavan, cellist, and Emmeran Stoeber, cellist. In their artistic performance was warmth of color, beautiful tone blending and finish of style. And more than that there was a wealth of expression and sympathetic understanding in their interpretations. The large audience demonstrated its delight in hearty applause.

The Elshuco Trio has announced another series for next year, to be devoted to Schubert.

APRIL 4

Pietro Yon

Pietro Yon gave an organ recital in Aeolian Hall on April 4, which was attended by a large body of professional organists and music lovers. This was his first public recital in New York in several years, and it is regrettable that this artist is not heard oftener in the metropolis. His phrasing, registration, unusual pedaling and musicianship are outstanding features of his work. He is a master of his instrument, presenting each composer's works so intelligently as to enable the listener to detect beauties which hitherto were not always understood. As a composer, he is recognized not only in this (his adopted) country, but likewise in his native Italy, as well as in all parts of the world.

His program was made up of the following works: Sonata, No. 2, Pagella; Campana di S. Marco (new), A. Russolo; fantasia and fugue in G minor, Bach; Spanish Rhapsody, Gigout; three numbers by M. E. Bossi (played in memory of the late organist and composer), as well as Pietro Yon's Minuetto Antico e Musetta and Hymn of Glory. He was obliged to give several added numbers.

APRIL 5

Friends of Music: Carl Flesch, Soloist

The eleventh subscription concert of the Society of the Friends of Music was given at Town Hall, April 5. Artur Bodanzky, who conducted an orchestra of members of the Metropolitan, presented the overture *The Consecration of the House* (Beethoven), which has not been heard in New York for many years; *Lebensstürme* (Schubert), originally written as a piano composition for four hands and orchestrated by Artur Bodanzky, as well as the symphony in G major, No. 83, by Haydn.

Carl Flesch, soloist, played Mozart's concerto in A major with a charm such as can only be expected from so eminent a soloist. It is always a delight to hear this outstanding artist and musician, particularly in a classic number. His playing (always finished) was so dignified, sincere and fascinating that at the end of the concerto both the audience and members of the orchestra joined in the applause, which, to put it mildly, bordered on an ovation.

New York Symphony: Lawrence Tibbett, Soloist

The New York Symphony Orchestra concert on Sunday afternoon auspiciously concluded the season and incidentally put an end to all its concerts in Aeolian Hall. In accordance with the farewell remarks of Mr. Damrosch which finished the program, the orchestral concerts will be held in Mecca Auditorium next year. Although Mr. Damrosch regretted the necessity of change, he was pleased that the seating capacity of the new auditorium would not be so limited. Mr. Damrosch also spoke of his pleasure in his many years of association with the society and his ambitions for its future activities. He was presented with two wreaths in appreciation of his distinguished efforts and the splendid results accomplished.

Lawrence Tibbett was the soloist of the occasion and incited storms of enthusiastic applause after each appearance. His rich, well controlled baritone voice was heard to distinct advantage in the Credo from *Otello*, given with artistic expression and warmth of tone. His second offering comprised, in direct contrast, a group of songs from Schumann's *Dichterliebe*, lovely in content and rendition, displaying depth of feeling and the pure diction of the artist. Mr. Damrosch assisted materially at the piano.

The orchestral attraction of the afternoon was a pastoral scene, *Tuolumne*, by Quinto E. Maganini, third flute and piccolo soloist of the orchestra. *Tuolumne*, an Indian word meaning Land of Many Waters, is a musical expression of the country in which the well known Yosemite Valley is embedded. It is lovely music, sincere and expressive, and

A. Y. CORNELL

of New York was invited to head the vocal department because of his highly accredited position as one of the best masters of singing in this country. Not alone is he known to be thoroughly grounded in his own particular metier—the voice—but he is a brilliant pianist, an organist of note, a conductor of choral organizations whose concerts in New York are "events." Out of his immense experience his students are developed not alone as singers, but as competent musicians. They can meet the all-round exigencies of their work whether it be as teachers or as singers before the public.



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the composer was brought forth time and again to acknowledge applause which he shared with Mr. Drucker who played the trumpet obligato.

The orchestra, under Mr. Damrosch's efficient leadership, also displayed itself to advantage in Dvorak's Carnival overture and Franck's D minor symphony, which brought the musical program to a satisfactory conclusion.

Jascha Heifetz

For over two hours on Sunday afternoon a capacity audience in Carnegie Hall sat spellbound under the magic of Heifetz' violin playing. And at the end of that time only turned out lights and a closed piano could drive his enthusiastic admirers away. It was Heifetz' fourth and last recital of the season and his hearers were particularly reluctant to let him go, knowing that he soon starts out on a world tour of eighteen months.

The young virtuoso was in particularly fine form, playing with his accustomed technical skill and finish and, moreover, with warmth of expression and genuine feeling. His attitude toward everything he plays is one of sincerity and dignity. The Beethoven sonata in C minor, No. 7, which opened the program, was the ultimate expression of artistic feeling and refinement of taste. His exquisite phrasing and purity of tone were in keeping with the fineness of his interpretation. The Bach Chaconne for violin alone was more than the mere feat of technical prowess it is to most violinists. This big work has come to be considered rather as a test, and, generally speaking, if a violinist successfully encompasses its intricate technical difficulties, he has stood the test well and deserves credit. But Heifetz brought to it something which is rarely felt in the performance of this number. He made it vitally interesting and so filled it with richness of expression and feeling that the mechanical part was forgotten until later, when one reflected on what had been accomplished. The last two groups consisted of shorter numbers by Glazounoff, Tschaiakowsky, Chopin, Grasse, Moszkowski, Juon and Paganini-Auer. All were performed with the utmost finesse. The lovely Tschaiakowsky Valse might well have been repeated, as could the delightful Grasse number, Waves at Play, rendered with smoothness, elasticity of rhythm and excellent shading. Moszkowski's Guitare was played in memory of the late composer. Juon's Berceuse was a gem of tonal beauty and the Paganini-Auer Caprice gave opportunity for display of Heifetz' remarkably clean and sure pizzicati, harmonics and double stopping in involved passages. Encores lengthened the program considerably. Isidore Achron collaborated splendidly with Heifetz in the musicianly interpretation of the Beethoven sonata and gave artistic support for the shorter numbers.

John McCormack

It was the usual capacity John McCormack audience that crowded into Carnegie Hall on Sunday evening to hear the famous tenor at his sixth and final New York recital of the season. As is always necessary at his concerts, seats had been jammed together closely on the stage and these too found eager occupants.

That McCormack knows the taste of his audiences is not a secret, and his choice of numbers for this occasion apparently met the complete approval of all his hearers for there was the most enthusiastic sort of applause after every selection. To begin with he had chosen Minnelied (German) and this he followed with Bach's beautiful Let Me But Rest. This latter number particularly stirred the audience deeply for McCormack has made a long and thorough study of this master's works and his interpretations are always perfect gems. Then came miscellaneous songs, by Rachmaninoff, Merikanto, Hageman, Crouch, Kramer, Dickson, one by his accompanist, Edwin Schneider, and arrangements by Hughes and Burleigh. There were not less than eight encores.

McCormack was in splendid voice and his great artistry held all enthralled throughout the program. His remarkably clear diction made every selection understandable to all and his fascinating rendition of the Irish ballads was one of the treats not a few had come especially to hear. After all, there is just one John McCormack, and those who have the privilege of hearing him once are sure to hear him again and again.

Edwin Schneider accompanied the tenor admirably, and as at previous recitals, Lauri Kennedy, cellist, and Dorothy Kennedy, pianist, again were the assisting artists.

New York String Quartet Announcement

The New York String Quartet wishes to announce that it has no connection with any orchestra, ensemble or other musical organization of a similar name. The quartet has been engaged for a series of appearances with the Chamber Music Society of New York for next season, but will continue its concert appearances throughout the country as heretofore. The quartet will play in the People's Symphony Concerts series in New York on April 18.

Novaes Booking for Eighth American Tour

Guimar Novas will tour under the direction of Concert Management Arthur Judson in the season of 1925-1926. This tour will be her eighth in America. Mme. Novaes sails for Europe in May and will be heard in London and Paris. Next season's tour for the pianist will begin shortly after Christmas and will continue until spring.

Ralph L. Baldwin Addresses Conference

Ralph L. Baldwin made an address at the Eastern Music Supervisors' Conference held in New Haven, Conn., March 19. He chose as his subject Theory and Practice in Music in Junior High Schools. March 26 he spoke at the Hartford Music Club on Public School Music.

Bachaus Concluding Tour

Bachaus concludes his present tour with a recital in Allentown, Pa., on April 15, one in Charlotte, N. C., on April 21 and one in Columbia, S. C., on April 23. Mr. Bachaus will have his usual crowded season abroad and will return for another tour under Concert Management Arthur Judson next year.

Jones Pupils Give Program

Advanced violin pupils of Florence Irene Jones gave a program at the Wurlitzer Auditorium, New York, on the afternoon of March 28.



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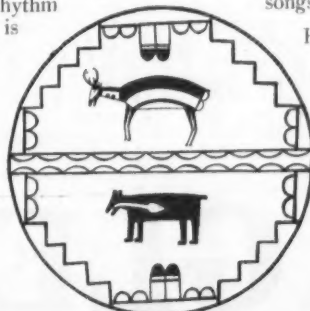
London Morning Post—One could not help liking Os-ke-non-ton, the Mohawk singer, at Aeolian Hall last night. With his genuine wigwam on the stage, his "catch" of skins behind him, his full-dress warrior's garb to complete the picture, and his little talks to explain it, he gave everybody a most satisfactory sense of meeting the Mohawk in the wilds. Whatever he did, Os-ke-non-ton himself was the attraction. One seldom encounters a singer so obsessed with what he is singing. His conviction pours out in honest, genuine expressiveness, and he has a glorious voice to give to it—just sufficiently wanting in artificial training to be the right thing. One would like to hear him do Schubert's "Der Doppelgänger."

London Times—Os-ke-non-ton, an Indian and, more particularly, of the Bear clan of the Mohawk tribe, sang some of his native songs at the Aeolian Hall on Tuesday. The first half of them had been provided by American composers with piano accompaniments. They showed in a fine voice, which seemed to be equally indebted to nature and art, a refined manner of singing and considerable platform experience. They are intrinsically of great interest and emotional power, in particular, the "Scalp Dance," the "Firemaking Song," "By the Weeping Waters," and, most of all, the "Invocation to the Sun God." The second half of the programme was sung to the water drum. These songs were more characteristic, and produced an impression of simplicity and sincerity. They are quite unlike the intricate melodies of the Orient or the complex rhythms of the negroes.

London Daily News—In their original form these Indian songs do not even remotely resemble a tune: the sophisticated versions are tunes, and quite good ones, expressive of a good deal of feeling. Some of the lively ones, such as the "Peyote Drinking Song," are very lively indeed, and the rhythm of the "Eagle Dance Song" is infectious. Os-ke-non-ton has a very fine natural bass voice, and sings with a great deal of spontaneous expression. The crowded audience was most enthusiastic.

London Star—A gaily painted wigwam on the usually prosaic platform of the Aeolian Hall last night led us to something unusual. Expectation was still further stimulated when Os-ke-non-ton appeared in the full war-paint of a Mohawk chief, and sang Indian songs.

He has a beautiful bass voice, which is capable, apparently, of expressing everything he wants it to.



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Matzenauer Also Charms—Lemare Offers Enjoyable Program—Local Activities

SAN ANTONIO, TEX., March 24—Edwin H. Lemare, English organist, dedicated the organ installed recently by H. E. Toenjes in the new Scottish Rite Cathedral, giving an enjoyable program on February 25.

MARGARET MATZENAUER

Margaret Matzenauer, contralto, was presented in recital, February 26, by Edith M. Resch. The rich and beautiful quality of her voice was at all times in evidence. Recalls and an encore were necessary after each group. George Vause, the capable accompanist, contributed two solos.

MARIA JERITZA

Maria Jeritza, soprano, was presented in recital, March 10, by the San Antonio Mozart Society, David L. Ormesher director, and Mrs. S. M. Krakauer president. An audience which taxed the capacity of the Majestic Theater greeted the artist. Her voice was delightful throughout its range, her high tones splendid in power and her enunciation was a revelation. Recalls and encores were in order after each group and at the end. For perhaps the first time here a crowd gathered at the stage door to see an artist leave.

The assisting artist was Maximilian Rose, violinist, who played two groups with excellent technic and fine, clear tone. The accompanist was Emil Polak.

The Mozart Society contributed two well-sung numbers, accompanied by Walter Dunham, organist, and Ada Rice, pianist.

LOCAL ACTIVITIES

The Lyric Ensemble—Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor; Warren Hull, baritone; with Walter Dunham, accompanist, and Bertrand Simon, violinist—presented a program, February 27, for the Home of Neighborly Service.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, entertained with the second annual Flat Iron Luncheon, February 16, with Mrs. Richard French Spencer as general chairman assisted by Louise Berry Kendall and Mrs. Walter Grothaus.

The Harmonique Club, an organization of negro singers, presented a delightful program on February 17, under the auspices of the Academy of Arts and Sciences.

Mrs. Daniel A. Groh was in charge of a program presented February 20 at the Army Y. M. C. A. by the following members of the Tuesday Musical Club: Willeta Mae Clarke, violinist; Mrs. Paul Rochs, soprano; Mrs. E. P. Arneson, in pianologues; Mary Stuart Edwards, soprano, and Clara Duggan Madison, pianist. The accompanists were Mrs. Nat Goldsmith and Mrs. Eugene Staffel.

A massive orchestra—consisting of the orchestras from two high schools and nine junior schools, with Ruth Howell of Main Avenue High School as concertmaster, conducted by Otto Zoeller and assisted by the Main Avenue High Glee Club, Francis de Burgos, director—presented a fine program with solos by members of the orchestra, February 20 and 21. The proceeds will be used to pay the expenses of a selected group of orchestra members to Bryan, Tex., to compete with other high school orchestras of the state for the first prize offered annually.

The Steinfeldt Club met February 21 when an interesting program on Italian music was given by Alene Kropp, Letta Nayfach, Charlotte Heinen, Maybelle Vaughn, Grace Mohr and Frances Luchese.

Dorothy Atwood Campbell, soprano; Felix St. Claire, violinist; Major Leigh Fairbanks, baritone; Iilmah Hulen Meyer, dramatic soprano, and Frances Harlan O'Brien, contralto, with Mrs. Ralph Newton, accompanist, presented an excellent program, February 21, for the benefit of St. Paul's Episcopal Church. An added feature was the appearance of the West Point Double Quartet, Lieut. Steele, director.

Fifteen pupils from the classes of Cecile Steinfeldt Satterfield and Mary Nourse, teachers of piano at the San Antonio College of Music, were presented in recital, February 23, assisted by a pupil of Walter Hancock, teacher of violin.

Dr. Sigmund Spaeth, music critic and authority, presented three enlightening lectures through the courtesy of the Walthall Music Company during a brief visit to San Antonio.

The music department of the Woman's Club met February 25 and a program of American music was given by Mrs. J. M. Krakauer, soprano; J. F. B. Beckwith, reader; Cecil Nethery, harpist, and Clarence Magee's Quartet.

Mary Kroeger, soprano; Willeta Mae Clarke, violinist, with Mrs. Nat Goldsmith as accompanist; Russell Hughes, dancer, and little Geraldine Hanway, reader, presented an interesting program, February 25, arranged by Mrs. Grover Carl for the Alamo Post, No. 2, of the American Legion Auxiliary.

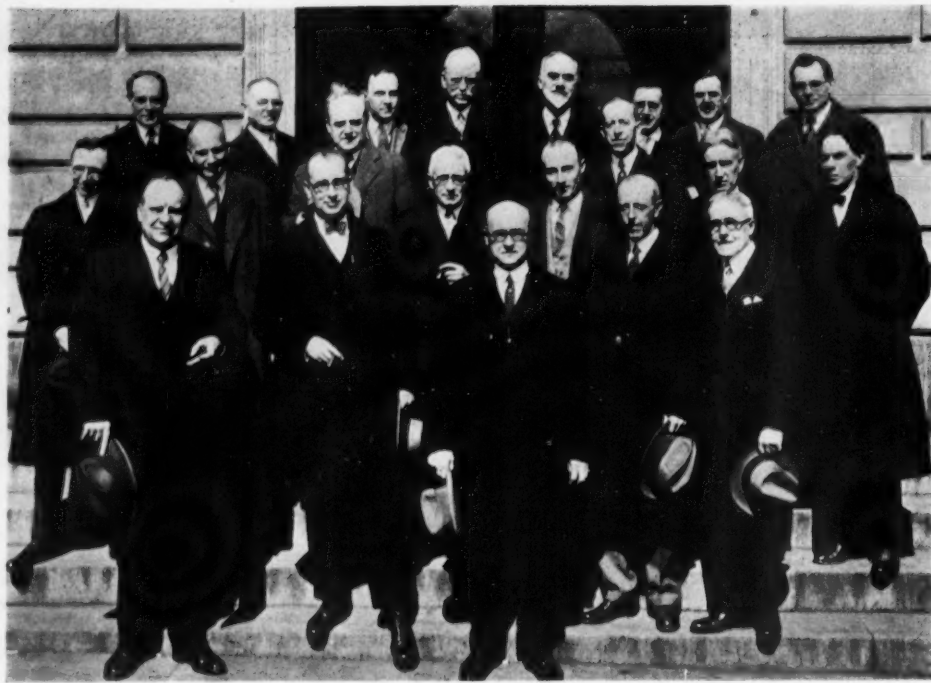
The Cadet Corps of Brackenridge High School presented Raoul Drossche, French flutist; Maude Wiley, soprano, and Walter Hancock, violinist, with Bessie L. Yates, accompanist, in an interesting program on February 26.

The Elks' Choir, Clarence Magee, director, gave secular numbers at Travis Park Methodist Church, February 27.

Kathlee McManus, harpist; Emily Judson, pianist; Mary Kincaid, harpist; Ann Dorbandt, pianist; Emily St. Weber, pianist, and Valerin Noviewski, Kathleen Burns, Medelin Murray and Georgie Howe, vocalists—students at the Incarnate Word College—appeared on the program, February 28, which was one of a series being given at the school.

The junior department of the San Antonio Musical Club, Dorothy Claassen, general chairman, met February 28. The program was given by cadets of the West Texas Military Academy, arranged by Alice Mayfield.

Ten piano students of the San Antonio College of Music, John M. Steinfeldt, founder and director, were presented in



MUSICIANS AT EASTERN SUPERVISORS' CONFERENCE.

During the Eastern Supervisors' Conference, on Friday, March 20, Dean David Stanley Smith was the host of a dinner party given at the Graduates' Club in New Haven, Conn., to certain members of the Eastern Supervisors' Conference. The accompanying photograph includes the members of the party: (Left to right—first row) Albert Edmund Brown, Ithaca Conservatory, Ithaca, N. Y.; George Jacob Abbott, Schenectady, N. Y.; William E. Brown, New Haven, Conn.; Ralph L. Baldwin, Hartford, Conn.; Harvey Worthington Loomis, Boston, Mass.; (second row) Clarence Wells, Orange, N. J.; C. C. Birchard, Boston; Frantz Prochowsky, New York City; David Stevens, Boston; Richard W. Grant, State College, Pa.; Dean David Stanley Smith, Yale University; H. E. Jepson, New Haven; (third row) Victor L. F. Rebmann, Yonkers, N. Y.; E. W. Newton, Boston; Charles E. Griffith, Newark, N. J.; William Arms Fisher, Boston; T. B. Giddings, Minneapolis; James D. Price, Hartford; J. E. Maddy, Ann Arbor, Mich.; Peter W. Dykema, Teachers College, New York. (Photo by The Coleman System.)

recital March 1, assisted by a cello student of Michael di Rudder.

The Chaminade Choral Society, David Griffin, director, and Mrs. Percy Gill, accompanist, presented interesting choral numbers March 1 at the Scottish Rite Cathedral. Fine attacks, releases and shading characterized their singing. The soloists were Courtney Proffitt, soprano of Laredo, Tex.; Mrs. Chester Kilpatrick, soprano, and Willeta Mae Clarke, violinist, with Walter Dunham, organist, as accompanist for Mrs. Proffitt and Miss Clarke. All programs at the Scottish Rite Cathedral are opened with an organ group by Walter Dunham, official organist.

Mrs. Eugene Staffel presented eleven pupils from her piano class in recital, February 28. They were assisted by Velma Baird, soprano, pupil of Mary Stuart Edwards, and Eugene Staffel, Jr., violin pupil of Mrs. G. Morgan Niggli.

The Festival Choir of Laurel Heights Methodist Church, David L. Ormesher, director, presented Haydn's Creation, March 1. The soloists were Louise Hillje, soprano; Charles Carruthers, tenor, and Francis de Burgos, baritone. The work was excellently given and greatly enjoyed.

Eleanor Shaw, pianist, assisted by the Duo-Art, presented two attractive programs, March 3 and 6. She appeared at the Scottish Rite Cathedral on March 3 in a delightful costume recital. Miss Shaw has a firm, clear tone, fine technic and a charming personality. On March 6 she played at the Elks' Auditorium, assisted by Mary Stuart Edwards, soprano of this city.

Birdice Blye, pianist, appeared at Our Lady of the Lake College, March 9, in an interesting program. Miss Blye possesses warmth of tone and technical skill, coupled with a gracious personality. She is a favorite here, having played in recital no less than six times.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, presents three artist members in professional recital each season. Members chosen this year were Alois Braun, pianist; Mrs. L. L. Marks, soprano, and Julien Paul Blitz, cellist. The program was given March 2. Mr. Braun played in his customary fine style. Mrs. Marks sang with artistic finish and beautiful, clear tones. Mr. Blitz played with rich, full tone and excellent technic.

Mrs. Leonard Brown was in charge of an interesting program, March 3, given by members of the Tuesday Musical Club, on Childhood Music. This was part of the regular year's work but due to its appeal it was given as an open meeting, the public invited. The stage manager was Georgia Reynolds. The Tuesday Musical Octet, Mrs. Edwards Sachs, leader, furnished several delightful numbers. Members of the club who appeared as the various characters were Mrs. J. B. Albright, Mignonne Craig, Idella Adelman, Janice Brown, Fannie Milgron, Willeta Mae Clarke, Catherine Clarke, Mrs. Roland Klar, Mrs. David Bernard, Dorothy Richter, Ruth Herbst, Mary Stuart Edwards, Mrs. Eugene Staffel, Lucy Banks, Fern Hirsch, Mrs. E. P. Arneson, Grace Miller, Mrs. Edgar Schmuck, Lalla Rooch Traylor, Mrs. Otis Vaughn and Mrs. Chester Kilpatrick.

Varied programs were given during the formal opening of Goggan Brothers' new music house. This firm has been doing business many years and is now located in its own

building. Those who presented programs were: The Mozart Society, David L. Ormesher, director; the Mozart Junior Choir, directed by Tipp Thomason and accompanied by Lillian Goggan; Jerome Zoeller, saxophonist; Walter Hancock, violinist; Anna Gutierrez, harpist; Isabella MacDonald, dancer; Virginia Majewski, violinist; Louise Hillje, soprano; Willeta Mae Clarke, violinist; Eugene Baugh, cellist; Hedwig Richter, pianist, and the Sundodgers' Jazz Orchestra. Eleanor Shaw, pianist, with the Duo-Art, gave a complete program.

Kathleen Burns, Romayne Giesecke, Louise du Bose and Madeline Murray, pianists, appeared in recital, March 7, the sixth of a series being given at the Incarnate Word College.

An interesting program was given by Mary Nourse, pianist; Argentina Blanco, soprano, and Mrs. Sapia-Bosch, violinist, when Lieutenant and Mrs. Sapia-Bosch entertained with a musical, March 7, in their quarters.

Adeline Bardenwerper, local musician and teacher, has become the manager for a tour of Texas cities by Mary Jordan, contralto, and Dr. Sigmund Spaeth, music critic and lecturer; likewise for the Texas tour of Rafael Diaz, Metropolitan tenor, San Antonio's own son. S. W.

Program by Associated Glee Clubs

The second annual New York concert of the Associated Glee Clubs took place at the Metropolitan Opera House on March 31. Last year 540 men made up the chorus; this year fifteen clubs brought no fewer than 850 singers. The clubs were the Mendelssohn, University, Banks and Singers and the Friendly Sons of St. Patrick, of New York; the Apollo and University Glee Clubs of Brooklyn, the Orpheus clubs of Flushing and Newark, the Montclair Glee Club, the Men's Glee Club of Mount Vernon, the Glee clubs of the Oranges and Nutley and the Choral Club of Hartford, Conn. The conductors who, in turn, led the huge chorus were Bruno Huhn, Marshall Bartholomew, Theodore Van York, Ralph L. Grosvenor, Joseph P. Donnelly, Mark Andrews, Frank Kasschau, H. Thompson Rodman, Dr. John Hyatt Brewer, Dr. Arthur T. Woodruff, Edward J. A. Zeiner and Ralph L. Baldwin.

There was no competition, no prizes, no singing of separate clubs. The massed chorus sang throughout in a well chosen program, diversified and yet with items simple enough so that they were effective with such a crowd of singers. Numbers that particularly stood out were Mark Andrews' arrangement of the old John Peel, conducted by himself; the Hunting Song from DeKoven's Robin Hood, led by Arthur Woodruff, and—the most artistic thing of the evening—Palmgren's Summer Evening, admirably conducted by Edward Zeiner, in which a pianissimo truly remarkable for so large a chorus was attained. The program ended with Ralph Baldwin's arrangement of Adeste Fideles, with Mr. Baldwin conducting and the audience rising to join in the final verse.

The soloist of the evening was Reinald Werrenrath, who sang two groups of those favorite songs which have so long stood him in good stead. Walter Damrosch spoke briefly. There was a packed house, extremely liberal in its applause.

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FOREIGN NEWS IN BRIEF

(Continued from page 7)

MEMORIAL TO FREDERICK M. NIECKS

EDINBURGH—At the last of the University of Edinburgh Historical Concerts for the present season, held in the university, on the evening of March 5, a beautiful memorial plaque, subscribed for by the friends and former pupils of the late Pro. Niecks, and executed by Dr. Otto Schlapp, was unveiled by his successor in the Reid chair of music, Prof. Donald F. Tovey. Previous to the ceremony, an eloquent and sympathetic oration was delivered by Emeritus-Professor A. S. Pringle-Pattison. While the unveiling ceremony was in progress the Edinburgh String Quartet rendered the cavatina from Beethoven's string quartet, op. 130. An interesting feature of the concert also were the two Bach solos rendered on the organ by T. H. Collinson, who took part in the very first of the Historical Concerts ever given, when they were originally inaugurated by Prof. Niecks over thirty years ago. W. S.

DINH GILLY DISCOVERS A "NEW MELBA"

LONDON—A girl of thirteen, named Eillene O'Mahoney, born and bred in London, has been discovered to have a wonderful voice by Dinh Gilly, who hopes to make a second Melba of her. Eillene, who promises to go through all the work and troubles of an artist, is at present taking a part in the studio performance of Rigoletto which Dinh Gilly is preparing with his students. C. S.

ROSE-MARIE INVADES THE SACRED PRECINCTS OF DRURY LANE

LONDON—The American musical comedy, Rose-Marie (music by Friml and Stothart), had its long-expected London premiere on March 21, and had a real popular success, owing chiefly to the catchiness of the music, the dancing, the pretty chorus, and the spectacular get-up. So much curiosity had been aroused in advance that musical comedy fans sat in queues

from seven o'clock the night before to get admission to the premiere. The more intimate parts, and the slender plot, hardly came through on the vast stage of Drury Lane, which broke its classic traditions with this production, much to the chagrin of old-fashioned Londoners. C. S.

POVLA FRIJSH IN COPENHAGEN

COPENHAGEN—Povla Frijs, who last December had such an enthusiastic reception at her concerts here, was engaged recently as the soloist of one of the Palace symphony concerts, where she was again most successful in old Italian arias and in modern songs. She has also given two more concerts in Copenhagen which were sold out and is now touring all the principal towns of Denmark. F. C.

PADEREWSKI IN THE ENGLISH PROVINCES

BOURNEMOUTH—Great enthusiasm was witnessed here on the occasion of the visit of Paderewski. The hall was packed from floor to ceiling with his admirers, who were rewarded by a magnificent performance of Beethoven's sonata in D minor (op. 31, No. 2), Brahms' variations on a theme by Paganini, some Chopin ballads and waltzes and other smaller pieces. G. C.

ENGLISH VILLAGE CHOIRS IN FESTIVAL

WINCHESTER—Great enthusiasm has been witnessed here concerning the Music Festival, just drawing to its close. The competitors are all members of village choirs, who have come from the outlying districts for miles around, and a great feature of the festival has been the concert given at the end of each day, during which the choirs sing together and also have the opportunity of hearing really first-rank soloists perform. The movement is growing apace, the number of entrants having increased considerably, the interest taken by all concerned being an additional proof of the general growth of musical culture. G. C.

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MARGARET WEAVER,

contralto, a popular concert and radio artist who is returning to her native city, Cincinnati, Ohio, to broadcast by special request the Easter musical service through the Federation of Churches. Miss Weaver has recently returned from an extended tour of Europe, where she sang with success in Hamburg, Vienna, Rome, Milan and London. (Photo by Edward Thayer Munroe.)

Hilda Reiter Honored

The Matinee Musical Club of Philadelphia has chosen Hilda Reiter to compete for the State prize at the Wilkes-Barre convention on April 23. March 25, 26 and 28 the coloratura soprano appeared as soloist with the Lyric Trio, and March 29 she broadcasted with the Arcadia Concert Orchestra. April is proving a busy month for Miss Reiter, her engagements being as follows: April 1, broadcasted from WLIT; 3, appearance with Lyric Trio; 6, recital at Nazarene Home for the Aged; 10, soloist with the Phillips Jenkins Singers at the Hotel Benjamin Franklin; 15, spring concert of the Philadelphia Music Club; 21, will broadcast from WCAU; 23, State Competition at Wilkes-Barre; 27, recital at Y. M. C. A., Germantown; 29, Tall Cedars Glee

Club. The foregoing engagements are all in Philadelphia unless otherwise noted.

Nanette Guilford Under Judson Management

Another addition to the list of Concert Management Arthur Judson is Nanette Guilford, young Metropolitan Opera soprano. Miss Guilford recently made her New York recital debut under Judson auspices and shortly thereafter signed a contract to appear in concerts under the Judson management. Miss Guilford, one of the youngest singers at the Metropolitan, is preparing programs of songs in Italian, French, German, Spanish and English for her concert appearances.



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Mr. Maas is a first class performer, who accomplishes a rich tone of the greatest clarity. Mr. Maas presented the melody in all its beauty. He was received with great enthusiasm and made such an excellent impression that Detroit's latch-string is permanently out to him.

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—The Detroit News.

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Photo by Florence Vandamm

CHARLES STRATTON

Tenor

A NOTICE!

"Absolutely a delight to hear," declared Pierre Monteux, erst-while Boston Symphony conductor, of Charles Stratton's tenor voice. Mr. Monteux's sentiments were shared by several hundred Institute members who attended last night's recital in the music hall of the Academy of Music. Of Tennessee birth and wholly American taught, Charles Stratton is the nearest approach to John McCormack, in appearance, voice and art, that the concert world has yet afforded. Young, the possessor of an ingratiating smile and manner, perfectly at ease before his audience, his singing infused with a fullness of expression direct from the heart, Mr. Stratton captivated his listeners and held them breathless. The timbre of his voice, as aforesaid, is singularly McCormack-like, also the mastery of his vocal art and diction. More or less of a newcomer in New York, this unusually gifted singer seems destined to become a figure of national prominence in the music life of the country.

—Felix Deyo, Brooklyn Standard-Union, March 26, 1925.

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Ella Schreiber, lyric soprano, was sent to Esperanza Garrigue by Edward Rechin, organist and well known Bach interpreter. Miss Schreiber has a lyric voice of distinguished classic quality—a real Lieder voice—of limited range, but exceptional powers of expression. An established literary profession has prevented Miss Schreiber from devoting her undivided time to the art of singing. Handicapped as she has been, she has made splendid progress. Her radio recitals from WJZ and WEAH aroused much interest and brought her quantities of letters, showing discriminating praise of her beautiful voice and delight-



Photo by Nasib

ELLA SCHREIBER.

ful singing, Miss Schreiber's interpretation of Wagner's Traume and her simple rendition of the old English songs being especially commented upon.

Miss Schreiber has sung at special musical services at Immanuel Lutheran Church, New York, and at the First Congregational Church, Tuckahoe, N. Y. She was soloist at Master Mason's night of the United States Chapter of the Eastern Star recently, and has been heard at several benefit concerts this winter. Ella Schreiber has a full rich toned voice, capable of the Wagner climax in Wagner's dramatic-lyric work, but her distinguishing characteristic is the pure pianissimo always at her command.

Mme. Garrigue declares that if Miss Schreiber could devote her entire time to her musical art she could become one of the great Lieder singers.

National Harp Festival Takes Place in Detroit

The National Harp Festival, organized by the National Association of Harpists, took place in Detroit, Mich., on March 30 and 31. Among those who played were Carlos Salzedo, president of the association, and Salvatore de Stefano and Van Vechton Rogers, vice-presidents. Delegate harpists from twelve states attended. A full account will appear in a later issue of the MUSICAL COURIER.

Washington Opera Announces Mojica

Chaliapin, Paggi and Mojica will be the three stars of the Washington Opera Company's performance of The Barber of Seville, on April 13. This will be a return engagement in that city for Chaliapin and Mojica. It was at the suggestion of the great basso that Senor Mojica was engaged to sing Count Almaviva to Chaliapin's Don Basilio.

Claussen Wins "Great Personal Triumph"

Julia Claussen was soloist on the All-Wagner program which closed the season of the St. Louis Symphony Orchestra a short time ago. The St. Louis Star stated: "Mme. Claussen dominated in the Liebestod and finale from Die Walküre. Mastery of her art, her sweet as well as powerful voice and her stage presence won her a great personal triumph."

Stratton's Season to Run Into Summer

Charles Stratton will sing in Albany, N. Y., on April 21, and his season promises to run well into the summer. He will sing, as usual at the Nashua, N. H. Festival.

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Bush Conservatory in Chicago Offers Free Summer Scholarships

The annual award of twenty-one free scholarships at the Bush Conservatory Summer School will have significant interest this year because of the distinguished artists who are giving the scholarships.

Lamond, celebrated pianist, who begins his teaching at Bush Conservatory at the summer term, will select one from the many who have made application for his free scholarship on June 26. Other pianists who will each select one candidate for the scholarship for the summer term (two lessons a week for the five week term) are: Jan Chiapusso, Edgar Nelson, Julie Rive-King, Ella Spravka, John J. Blackmore, Jeanne Boyd and Elsie Alexander.

Several voice teachers have offered summer scholarships, among them Charles W. Clark, Boza Oumiroff, Louis Kreidler, Nelli Gardini, Mae Graves Atkins, Emerson Abernethy, Justine Wegener and William Phillips.

Violin students, who are selected in the scholarship examinations in June, may study with Richard Czerwony, Bruno Esbjorn, Rowland Leach and Ebba Sundstrom.

One scholarship in Public School Music will be awarded by Lyravine Votaw, director of the department, to the applicant whose qualifications, in addition to a good grounding in applied music, are best adapted to make a successful supervisor of music.

Examinations for these scholarships will be held on Friday and Saturday, June 26 and 27. As only a limited number of candidates will be heard for each scholarship, early application is suggested by the management.

Advance registrations for the summer course in Class Piano Methods, given by Helen Curtis at the Bush Conservatory Summer School, have been heavy and are indicative of the live interest in this new development in musical pedagogics. Miss Curtis, who is director of class piano instruction in the Kansas City public schools, has more than 3,000 pupils enrolled in the fourth and fifth grades, who are studying piano under her direction. Her course at the Bush Summer School is a part of the work of the Public School Music Department; which also offers courses in class instruction in violin under C. J. Espenshade, and wood-wind instruments by Elmo Roessler.

George Johnson, pupil of Emerson Abernethy of Bush Conservatory, was soloist at the Messiah Lutheran Church on March 22. Mr. Abernethy is having exceptional success with the Normal Course for Voice Teachers, which he conducts at Bush Conservatory. One class recently was devoted to a study or preparation for singing in various languages. He emphasized the necessity of practice on the individual vowel sounds of the various languages before singing in those tongues. The similarity and differences of the vowel sounds in Italian, French, English and German were studied by the class.

The Orchestral School of Bush Conservatory in addition to the symphony orchestra whose Orchestra Hall concerts have become well known, also fosters a junior orchestra. The juniors will make their initial bow at a concert to be given on April 22 at Lincoln Hall for the benefit of Uhlig's Orphan Home. Jennie Peterson, soprano; Ebba Sundstrom, violinist, and Mrs. Eddy, pianist, will give solos, in addition to the numbers of the orchestra.

The summer normal courses at Bush Conservatory for teachers of piano, voice, violin, dancing and dramatic art, beside the regular school music course, are features which annually attract students from all parts of the country.

The first examinations this season for membership in the Bush Conservatory Master School in the fall of 1925 will be held on June 10. Those who are fortunate to be given an appointment in the Master School will receive free tuition under the artist teachers of the Master School faculty for a period of two years. This arrangement is made possible through the generosity of Samuel E. Moist, patron of the Master School.

The preliminary contest of the graduate competition at Bush Conservatory, the finals of which will be held at Orchestra Hall on Thursday evening, April 30, are scheduled for Wednesday, April 15, at 10:30 and 2 p. m.

The prizes to be awarded at the Orchestra Hall contest are two grand pianos, donated by the A. B. Chase and Moist Piano companies and a fine old Italian violin by Lyon & Healy. The contest is open to students of piano, voice and violin who are in the graduating class or members of the Master School.

College of New Rochelle Clubs in Concert

The reorganized glee and choral clubs of the College of New Rochelle will appear for the first time in New York at a concert in Town Hall on Sunday afternoon, April 26. The glee club is composed of fifty young ladies who will render three and four part choruses a capella and with accompaniment. The program will be varied by the rendition of scenes from operas and national folk songs in costume by the Choral Club, a separate organization of forty voices. Both clubs are under the direction of Nicola A. Montani, who is at the head of the vocal department at the College of New Rochelle and known as the conductor of the Palestrina Choir. The list of patrons and patronesses includes well known representatives of the musical and social haute monde of New York and New Rochelle.

Norfleet Chamber Music Camp in Arkansas

The Norfleet Trio announces the establishment of a Chamber Music Camp at Sulphur Springs, Ark., in the Ozarks, from July 1 to September 1. This spot has been chosen because of its great natural beauty and central location. It has the advantage of mountains, lake, woods and orchard country, and will offer all the popular outdoor sports under expert supervision.

Ensemble playing by the girls under personal supervision of the Norfleet Trio will be a unique feature of the daily camp life. Fern Hobson Beecher will represent the viola on the staff, and the camp will be equipped with chamber music scores, references and records. There will be frequent concerts by the staff and visiting artists.

W. Warren Shaw Artists Active

Leslie Joy, baritone, sings over the radio every week from WEAF, New York. Lisa Lisona appeared in Spanish costume recitals at the Bellevue-Stratford, Philadelphia, April 1, and at the Play and Players Club on April 5.

Charles W. Long, basso, is heard frequently from radio station WIP, Gimbel Brothers, Philadelphia. Russell Buckley, baritone, recently appeared at the New Lyric Theater, Camden, N. J., singing special songs in costume. Russell Scott, tenor, filled a special engagement at the Capitol Theater, New York. Harold Rawley, tenor, gave a song recital in Norristown, Pa., March 14. The foregoing singers all are artist pupils of W. Warren Shaw.

Tollefsen Trio at Deaconess Home

St. Mark's Choral and the Tollefsen Trio appeared at the Brooklyn Academy of Music, March 30. A large audience was in attendance, giving enthusiastic greeting and applause. The Choral is under the leadership of Lawrence J. Munson, who has trained them to do effective work. They gave songs of Great Britain, with Paul Parks as baritone soloist, including T. Tertius Noble's Fierce Was the Wild Willow. Songs of Norway came next, Edna B. Bloom singing a solo, and the last group consisted of Songs of America.

Paul Parks showed his fine baritone voice to advantage. The Tollefsen Trio was at its best, playing for the opening, Godard's trio in F major, Rubinstein's trio in B flat, George Schumann's Allegretto Grazioso, and the finale from Smetana's trio in G minor. William Durieux, cellist, is an excellent member of the trio, which is certainly among the best of its kind. Augusta Tollefsen's effective piano work

makes for fine ensemble. The audience was aroused to the highest pitch of enthusiasm by her masterful playing of three piano solos, and she was obliged to respond with an encore. Charles R. Gay was of great assistance in her piano accompaniments, and Henry J. Repp aided with the organ.

Engagements for Charles Stratton

Charles Stratton was scheduled to appear in recital at the Brooklyn Academy of Music on March 25. His forthcoming engagements include an appearance on April 21 as soloist with the Monday Choral Club of Albany, N. Y. Mr. Stratton also will fill his sixth consecutive festival engagement with the Nashua, N. H., Oratorio Society, E. G. Hood, director. This is the twenty-fifth year of the Nashua festivals. The tenor is beginning his second year as soloist at the Brick Presbyterian Church and at the Temple Beth-El, both on Fifth Avenue, New York.

Spiering Conductor Portland Symphony

Theodore Spiering has been appointed conductor of the Portland Symphony Orchestra, Portland, Ore.

YOLANDA MÉRÖ

BRILLIANT PIANIST GIVES INTERESTING PROGRAM

"Yolanda Méri, one of the most brilliant performers now on the concert stage, gave a recital which delighted an unusually large audience. She was perhaps at her best in the tremendous 'Funeralles' of Liszt. Mme. Méri stands extremely high in the list of brilliant pianists and the music by her pianistic equipment in this respect, has the added appeal of its nationality. The Chopin numbers were beautifully played. She played the Revolutionary etude with immense power and feeling."—*Philadelphia Morning Ledger*, Feb. 11, 1925.



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"IN A MANNER SELDOM HEARD"

Philadelphia Inquirer

A generous share of the honors in the cast went to Marie Rappold, as "Leonora." Mme. Rappold has the statuesque figure and a grace of manner to make Leonora a majestic heroine, and there was authority in her acting as well as in her singing. Her voice is of good volume and retains much of the pure soprano quality of her earlier operatic days, and both of her principal arias, "Tacea la Notte Placida" (Peaceful was the Night), with its touch of coloratura, in the first act, and the dramatic "D'Amor Sull'ali Rosee" (Love, Fly on Rosy Pinions) in the last act, were sung with no little brilliance.

Philadelphia Bulletin, Feb. 27, 1925.

CROWDED HOUSE HEARS "TROVATORE." MARIE RAPPOLD AS "LEONORA." The performance last night was remarkably good. Marie Rap-

pold, the "Leonora," was in even better voice than when she appeared as "Aida" with the company, and gave the difficult arias with which the role is crowded with excellent effect.

Philadelphia Public Ledger, Feb. 27, 1925.

One of the most difficult roles in opera is that of "Leonora," which Mme. Marie Rappold sang. Her fine natural voice and long experience enable her to present the character in a manner seldom heard.

Philadelphia Inquirer, Feb. 27, 1925.

MARIE RAPPOLD SINGS PRINCIPAL ROLE IN FINE PERFORMANCE. The real start was with the colorful singing of Mme. Marie Rappold. She did splendid work.

Philadelphia Record, Feb. 27, 1925.

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AMERICAN THEATER FOR MUSICAL PRODUCTIONS

What promises to be one of the most interesting developments of the American stage has been begun by the Chicago Musical College in the establishment of the American Theater for Musical Productions. In this it is proposed to produce works by native composers—operas, ballets, pantomimes and other compositions for the musical stage—and to prepare artists for the interpretation of them. Isaac Van Grove, noted for the admirable results which he achieved as one of the conductors of the Chicago Civic Opera Company, will be the musical director of the new organization, and LeRoy Wetzel, well known as the leader of the Paulist Choir and trainer of the children's choruses in certain productions of the Chicago Civic Opera Company, will be associated with him. The department of acting, pantomime, make-up, lighting, etc., will be supervised by Lester Luther, whose abilities in the technic of the theater are of the most remarkable description.

Although the rehearsals will be limited to the preparation and performance of American works, they will give the interpreting artists the complete training for and understanding of the musical stage that is indispensable for success in any and all of its departments. Not only will the purely musical aspects of the production be elaborately explained and taught by Mr. Van Grove, but his coadjutors will make as elaborate a study of the histrionic side of the production, so that members who take part in the American Theater for Musical Productions will find themselves fully equipped for the interpretation of any musical dramatic work, whether it be native or otherwise.

The entry for the rehearsals will be limited to sixty, and all members who wish to join the American Theater for Musical Productions are advised that they are required to enter for a period of not less than ten weeks. There will be two rehearsal periods each week, each one lasting for

two hours. Every member will be accepted only as an actual performing artist, who will be required to appear in the public presentations of the works that are selected for production.

PERFORMANCES

Two performances by the American Theater for Musical Productions have already been arranged, respectively for June 7 and 14, 1925. The works that have been chosen for interpretation are *Legend of the Piper*, by Eleanor Everest Freer, and *The Music Robber*, a one-act opera, by John Smith, a pseudonym which disguises for the present a notable figure in American music. These productions will be offered at the Central Theater with new scenery specially painted, with orchestra, and with two entirely different casts for the two performances.

The Extraordinary Miss Hess, Pianist

Myra Hess, young English pianist, in a few short seasons has won for herself a place in America which few pianists of her sex have ever attained in long years. The unfailing delight of Miss Hess, playing seems to be one of the few things that can really be counted upon in this world of shiftless values. One comes away from a recital of hers with the sense of well being, of deep spiritual satisfaction that is born of contact with ripe, assured art. Her imaginative grasp of the music is so complete, her emotional resources are so amply sufficient, her technical command is always so perfect and so self-effacing. The preceding passage, beginning with "unfailing delight" is taken from Deems Taylor, and left out of quotes merely because it agrees heartily with how the *MUSICAL COURIER* also feels about Miss Hess. "One of her great distinctions," says Olin Downes in the *Times*, "is the fact that she plays with a woman's sensitiveness and intuition—not with a lack of deep feeling or of broad line, yet not, on the other hand, as a woman trying to equal the muscularity and physical power that are commonly qualities of a man," which also agree heartily with the sentiments of this paper. Both these comments, incidentally, were brought forth by Miss Hess' recent recital here, written after the critics who wrote them had heard Miss Hess repeatedly and had a chance to balance her attainments judiciously. Greta Bennett, in the *New York American*, referring to this recital, called her "one of the most satisfying musicians ever loaned America by England."

Another recent appearance that brought her the same hearty praise from critics was at Boston, where she played the fourth Beethoven concerto with the Boston Symphony Orchestra, under Koussevitzky. The *Boston Transcript* said: "Of Miss Hess' playing of Beethoven's concerto it must be said that it was perfection, artistic perfection, raised to the Nth power. The ears of the present generation are not too well attuned to the arabesques in which Beethoven is wont to clothe long movements of his concerto. With Miss Hess there was never feeling of the length of this passage work. There was only intense feeling of the great beauty of the immediate present, with strong underlying desire that it might be continued indefinitely."

Paul Franck at Town Hall

Paul Franck, one of the assistant organists of Notre Dame de Paris was heard on the evening of March 27 in a brief recital, due to the fact that Glen Frank was scheduled to lecture at Town Hall on the same evening. Mr. Franck's program included Bach's Toccata and Fugue in D minor, Saint-Saëns' *Elegie*, and a Choral of his own composition. The Franck Choral No. 3 was programmed, but was omitted, owing to shortness of time.

Mr. Franck is a grand-nephew of César Franck, but need not depend on his famous relative for recognition, as his own work is thoroughly musicianly. At twenty-three years of age his associations have been of tremendous value to him, having been a pupil of Widor, and with him as organist at Sainte Sulpice; for thirteen years he travelled with Saint-Saëns throughout Europe, South America and Africa, and has recently become an assistant organist of Notre Dame. The Bach number deserves special mention for its excellent treatment at Mr. Franck's hands, as well as the Saint-Saëns *Elegie*; his own choral is a very interesting composition and was skilfully handled.

Edwin Hughes in Washington

Edwin Hughes gave a concert of American music at the new Mayflower Hotel in Washington, D. C., on March 23. The audience was a brilliant one, including many representatives of diplomatic and official life in the national capital. The *Times* wrote of his playing as follows: "Edwin Hughes gave some most interesting and daring novelties of modernism for the piano. Tides of Manaunaun, by Henry Cowell, uses the flat of the hand or the full forearm in 'tone-clusters' that strangely enough have a law of their own. In MacDowell's *Shadow Dance* one found the pianistic art coming through the oddities, for Edwin Hughes is master of pure and transparent beauty in playing." The *Herald* said: "The honors of the evening were won by Edwin Hughes. He was cordially greeted and gave a brilliant group, showing great contrast in his numbers." The *Evening Star* wrote: "Edwin Hughes is a popular concert pianist and a skilful musician, who has individuality of touch and interpretation."

Crooks "A Splendid Tenor"

Said the *Toronto Daily Star*, after Richard Crooks' recent appearance there in Elgar's *Dream of Gerontius*: "He distinguished himself in a very exacting role, with a voice of brilliant luster, and elastic style and a fine sense of dramatic values. He enunciated well and worked up to big climaxes and down to subtle mezzo voices with equal skill. He possessed himself of the part. His voice glided in and out of the orchestra and chorus with rather a phantom adroitness. He made his part beautiful, at times quite mystic, and very often highly intense."

Fraser Gange a Favorite in Minneapolis

Fraser Gange appeared in Poughkeepsie on April 11. He will sing in Hollisdaysburg, Pa., April 14, and with the Minneapolis Orchestra on April 16, 17 and 19. The Minneapolis appearances make five engagements with this organization for Mr. Gange this season.

READING CHORAL SOCIETY
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CONDUCTOR

Second Concert of the Season

"The singing of the Society was marked by the commendable attention to detail that always characterizes the work of N. Lindsay Norden as Director and Conductor. . . . Palestrina's 'Adamus Te' was one of the best sung; perhaps the best number of the program; it was sung with admirable regard for the sacred character of the work, with a reverent regard for its musical expression, and with a beauty of tone and attention to vocal balance that made a profound impression and appeal to the spiritually artistic appreciation of the audience. . . . The a cappella work of the chorus was always remarkably good and worthy of the highest praise."—*Reading Tribune*, March 20, 1925.

"Special tribute is due N. Lindsay Norden, who has so successfully trained and directed the Society for the past several seasons. He is a leader of great natural talent and is individually responsible for a great deal of the Society's successful work during recent years. . . . To say that the Society sang well up to its usual standard is commendation enough."—*Reading Times*, March 20, 1925.

"The Choral sustains its reputation when it comes to singing unaccompanied numbers. The part songs showed remarkable balance; the attacks were made with faultless precision; the shading impressed the audience. . . . The chorus did itself proud in the rendition of 'The Day of Judgment,' Arhangelsky."—*Reading Eagle*, March 20, 1925.

HENRY F. SEIBERT

American Concert Organist



"with the human appeal"

40 recitals booked this season—some of which are: Dayton; Buffalo (A. G. O.); Atlantic City (N. A. O.); Emporia College, Kansas (A. G. O.); Philadelphia; Ithaca, Endicott, New Rochelle, New York; Reading, Wilkes Barre, Williamsport, Pottsville, Lock Haven, Emaus, Pottstown, Pa.; Town Hall, Aeolian Hall, Columbia University, New York.

Chicago *Diapason*—"One of the younger organ-istic giants."

Boston *Post*—"Defies criticism."

Wilkes Barre—W. E. Woodruff in *Times-Leader*—"Going to make the organ mean more in the lives of the American people than it has ever meant."

Ithaca, N. Y. *Journal*—"Changed the organ into a living thing."

New York *American Organist*—"Living example of command of console—complete mastery."

Milan, Italy, *La Perseveranza*—"Organ played in such a way has been a revelation."

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Quebec *Chronicle* 1924—"Rose Armandie, winner of the Grand Prix of the Paris Conservatoire, possesses a beautiful, clear voice with which she soars over the ordinary octave without the slightest difficulty."

BOGUE-LABERGE CONCERT MANAGEMENT
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Activities of A. Russ Patterson Studio

Janet Watts, soprano, has just completed an extensive concert tour through the Middle West; she has been engaged as soprano soloist in one of the leading churches of Cleveland, Ohio.

Eugene Frey, baritone, has been reengaged as soloist of the Calvary M. E. Church, New York City, this making his sixth year there. He sang in concert at the Plymouth Syndicate, Brooklyn, N. Y., on April 2, and is already booked extensively for next season in concert and recital. He made a most successful debut at the Town Hall in December, the critics being unanimous in praise of his beautiful voice and finished artistry. A brilliant future is predicted for this unusual singer.

Clarabel Nordholm, lyric soprano, has been engaged for the coming year as soloist of the Calvary Methodist Church, New York City, and has just returned from a concert tour through the South. The West Virginia papers were most enthusiastic in their praise of her lovely voice and winning personality. She is filling a reengagement for the Pharmacists' Convention at Deer Park, Maryland, in June, having sung for the same organization last June at White Sulphur Springs. On March 31 she sang an engagement in Brooklyn, for the Luther Union and on April 3, for the Plymouth Syndicate, Brooklyn.

Leaone Van Blerkom, dramatic soprano, who has just returned from an extended sojourn in France to resume her studies at the Patterson Studios, sang with success on several occasions in Paris. She appeared in a program of songs at the American Woman's Club of the city in November, and at the Artists' and Students' Club on Boulevard Raspail in December, also at the Gaveau Studios that same month.

The Patterson Studios have been unusually active this year and the pupils' and artists' recitals, which are given at regular intervals, have proved interesting events in the active musical life which prevails among the earnest students who are working with Mr. Patterson.

Loving Cup to Samuel W. Cole

A silver loving cup presented at the conference of Eastern Public School Music Supervisors, New Haven, Conn., March 20, to Samuel W. Cole, supervisor emeritus of the department of public school music at the New England Conservatory of Music, is exhibited during the present week at the Conservatory library. It bears the inscription:

Samuel W. Cole
from School of Music Supervisors
of Massachusetts
March 20, 1925
in recognition of his great contribution
to the advancement of music in
The Public Schools.

Francis M. Findlay, supervisor of public school music at the Conservatory, represented Mr. Cole's colleagues and former pupils at the New Haven conference in making an address on the veteran educator's achievements and influence. On account of his advancing years Mr. Cole retired last June from the supervisorship of music in the Brookline schools, a position which he had held for forty years and

simultaneously from an active direction of the public school music department at the Conservatory. He continues to teach solfeggio at the Conservatory.
J. C.

Westchester County Festival Progressing

Excellent progress is being made in preparation for the first Westchester County Music Festival to be held in White Plains on the evenings of May 14, 15 and 16. There will be a chorus of 2,000, in the welding together of which Morris Gabriel Williams is working indefatigably. He personally is conducting rehearsals six evenings a week in Peekskill, Ossining, Yonkers, Mt. Vernon, White Plains and New Rochelle. Chorus also have been formed in the following cities and towns: Croton, Harmon, Briarcliff, Phillips Manor, Tarrytown, Irvington, Dobbs Ferry, Hastings, Bronxville, Tuckahoe, Scarsdale, Hartsdale, Pleasantville, Bedford Hills, Mt. Kisco, Bedford, Katonah, Portchester, Rye, Harrison, Mamaroneck and Pelham, all of which are being conducted by local musicians. Mr. Williams will conduct the entire chorus of 2,000 at the festival concerts. He deserves great credit for the work he is accomplishing.

The soloists engaged for the festival include Florence Easton, soprano of the Metropolitan Opera Company; Kathryn Meisle, contralto of the Chicago Civic Opera Company; Paul Althouse, tenor, and Arthur Middleton, baritone, both formerly of the Metropolitan Opera Company. The New York Symphony Orchestra of seventy-five men, with Walter Damrosch conducting, will play on the evenings of May 14 and 16.

Philip Mittell Studio Musicale

On April 3, Joachim Chassman, artist-pupil of Philip Mittell, gave a musicale at the Mittell studio which was attended by an interested audience.

Mr. Chassman, who, for the past seven years, has studied with Mr. Mittell, revealed in his performance a decided mastery of the art of violin playing. His technic and intonation are reliable, and his tone is rich, large and vibrant. His program contained the sonata in D major by Handel, concerto in G minor by Bruch, Souvenir De Moscow by Wieniawski, and Symphonie Concertante, for violin and viola, by Mozart. In all of these his playing was surprisingly good. In the closing number, Symphonie Concertante, which was made popular by Kreisler and Tertis last season, the recitalist played the viola, while the violin part was rendered by Oscar Wasserberger, another artist-pupil of Mr. Mittell. The work was well presented by these two young artists. Samuel Jospe accompanied the various numbers sympathetically.

Mr. Mittell was congratulated by all present for his excellent work as artist teacher.

Metropolitan Musical Bureau Artists

The Metropolitan Musical Bureau, of which F. C. Coppius is proprietor, announces its list of attractions for next season as follows: Sopranos: Maria Jeritz, Anna Case, Queensa Mario; tenors—Giovanni Martinelli, Tandy Mac-



ANNA CASE.

one of America's favorite sopranos, who appeared in recital at Carnegie Hall, New York, on March 9. According to the critical review in the Mail, "Miss Case has gained during the passing seasons in charm and opulent fascination. Also, she has perceptibly refined and polished her delivery; her interpretations are most tastefully composed, and her treatment of phrases indicates a delicate feeling for melodic integrity." (Photo © Strauss Peyton.)

Kenzie; baritone—Louise Graveure; pianists—Ossip Gabrilowitsch, Harold Bauer, Ignaz Friedman; violinists—Jacques Thibaud, Bronislaw Huberman. Paul Whiteman and his orchestra are also being booked for a transcontinental tour under this management.

Doris Doe Favored

Doris Doe, contralto, who made a successful New York debut at Aeolian Hall some weeks ago, has been selected by Bruno Huhn as soloist at the two concerts of the Banks Glee Club, at the Brooklyn Academy, on April 15 and at Carnegie Hall on April 21.

An American Pianist of Outstanding Ability.—
Manchester Guardian (England).

CHARLES NAEGELE

He has the unusual gift of individual interpretation.—*New York World*.

He is able to give a performance combining an admirable piano touch with poetic charm.—*New York Sun*.

He proved himself master of the long-drawn line.—*Boston Transcript*.

He had a large audience and there was no mistaking its admiration.—*New York American*.

He revealed all the beauties that mark the music of Chopin.—*Christian Science Monitor*.



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TEACHERS' CERTIFICATES and DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Doctor of Music, Bachelor of Music Education, Bachelor of Oratory, Master of Oratory and Doctor of Oratory will be conferred at the end of each summer session upon professionals who have the required credits and pass a satisfactory examination. Full details in Summer Catalog.

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Capacity Audience Hears Gilbert Ross

Gilbert Ross gave a program recently at Purdue University and won enthusiastic praise from his audience and in the dailies the following day. The Purdue Exponent referred to him as a young violinist whose musical attainments are surprising in one of such boyish appearance.



GILBERT ROSS.

The same paper stated that The Pugnani-Kriesler prelude and allegro was played with splendid assurance and that in Burleigh's Hills he showed an emotional power which makes one think of his future with interest. In commenting on the recital the Lafayette Journal and Courier said: "Gilbert Ross delighted his hearers with a masterful rendition of carefully selected numbers. Although a comparative newcomer in the concert field he has rapidly forged to the front as one of the outstanding artists of the day. Mr. Ross displayed a marvelous technic in all his selections, combining skill of execution with interpretative ability of a high order. His numbers were all exquisite and revealed extraordinary power."

Althouse to Sing at Fitchburg Festival

Paul Althouse will sing at the Fitchburg, Mass., festival on April 20 and 22. Rossini's Stabat Mater will be given on the first evening and Elgar's King Olaf on the second. Other spring festival engagements for the popular tenor include appearances in Halifax, Pittsburgh, Newark and White Plains.

After Mr. Althouse's recital in New Rochelle recently, the New Rochelle Standard Star stated: "The singer more than realized the expectations of those in the audience who had not previously heard him and attained for those who had already heard him the heights of artistic perfection inevitably associated with his name. Possessed of one of the most beautiful tenor voices in America, Mr. Althouse used it in the rendition of a program made additionally interesting through his courteous encores."

Spring Festival Dates for Vreeland

The spring festival engagements booked by Haensel & Jones for Jeannette Vreeland include such cities as Fitchburg and Springfield, Mass., and Oberlin, Ohio. May 4 the soprano will sing in Lima, Ohio.

In Providence, R. I., where Miss Vreeland recently filled a return engagement as soloist with the University Glee Club, her singing was noticed as follows in the Providence Evening Bulletin: "Miss Vreeland came as an old acquaintance. She was given a big reception. Her voice is high and its quality is smooth and pleasing; she sings with musicianly style. Her work proved exceedingly popular."

Philadelphia Civic Opera to Produce Aglala

With the intention of encouraging the general idea of opera in America, and especially the American composers of operas, the Philadelphia Civic Opera Company announces that next season it will present a work by an American composer, Aglala, by Frank de Leone of Akron, Ohio. The work has already been produced with success in Cleveland. It is in one act and, according to Mrs. Henry M. Tracy, president of the Civic Opera Company, it will in all probability be produced with Puccini's Gianni Schicchi.

Institute of Musical Art Concert

A recital of unusual interest was given in the concert hall of the Institute of Musical Art, 120 Claremont Avenue, on April 4. The students who appeared were Herman Katims, Horace Smithy, Yetta Rosnak, Marion Ledos, Grace Rabinowitz, Leslie Gompertz, Emma Lieb and Charlotte Schwartz.

The program contained compositions by Schumann, Chopin, Massenet, Puccini, Reger, Horsman, Thayer, Terry, Beethoven, Moszkowski, Charpentier and Liszt.

Mischel Cherniavsky Loses Famous Cello

A cable to the New York Times tells of the destruction in London of the Guarnerius cello belonging to Mischel Cherniavsky. The instrument, which was one of the three Guarnerius cellos said to be in existence, was smashed at a London railway station by a truck carrying bullion bars of silver. Mr. Cherniavsky, one of the noted trio, had just arrived in London.

CINCINNATI FESTIVAL

CINCINNATI.—The twenty-sixth biennial May Festival takes place May 5 to 9, with five evening concerts and one matinee. The entire festival will be devoted to choral compositions. Among the works new to Cincinnati are the St. John Passion of Bach and the St. Francis of Assisi of Pierne. Elgar's Dream of Gerontius, with which the festival opens, has not been done since 1906, when the composer himself was brought over from England to conduct it. John McCormack will sing the tenor role in this year's performance. An English prima donna, Florence Austral, is coming over especially for the festival. She makes her American debut at the Thursday night concert. The children's chorus will sing the part of the Angelicals in the Dream of Gerontius. Another chorus from the parochial schools will sing the chorales in the St. John Passion; still another will sing in the St. Francis of Assisi and also in the Parsifal scene. The May Festival chorus will be assisted by a solo chorus of forty professional singers, the Schola Cantorum of Mt. St. Mary's and St. Gregory's seminaries. The Cincinnati Symphony Orchestra has been engaged. All the concerts will be conducted by Frank van der Stucken, who has been in Cincinnati rehearsing his choral forces since last October.

N. Y. Mozart Society's Sixth Musicale

The sixth and last morning musicale, luncheon, motion picture and dance of the season found the entire eighth floor of the Hotel Astor in use, and those attending were privileged to enjoy an unusual affair. Several rows of front seats were reserved for special guests, over two dozen sitting later at the president's luncheon table.

President McConnell especially named Mesdames Clarence Burns, Haradon, Whitman and Miss Edwards, and called Abe Meyer to the stage; the latter arranges all the monthly musicales. She was in good humor, and made many announcements relating to the club, the May breakfast, dues, etc., with lively spirit. Parrish Williams is to be soloist at the April 21 concert. During the 1925-26 season all of the Mozart affairs will take place in the grand ballroom.

JOHN
McCORMACK

is using with great success in his concert programs

"OPEN THE DOOR SOFTLY" arrd. by HERBERT HUGHES
"CLORINDA".....R. ORLANDO MORGAN
"SHEPHERDESS".....DERMOT MACMURROUGH
"THANKS BE TO GOD".....STANLEY DICKSON
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Suzanne Clough, mezzo-soprano, sang at this affair for the second time this season, her beautiful voice winning encores. August Werner, baritone, was also liked, and Michael Rosenker, violinist, won plaudits, necessitating encores. An Oriental fantasia, The Garden of Kama, was a decided novelty, enlisting the singers named in the foregoing, with spoken prologue and interludes by Maurice Cass; a small orchestra collaborated, and dancers pictured Indian life. All this, with the unusual and picturesque background, created great interest; there was warm applause. An extra number was the Naila waltz, played by Mr. Spross, who had previously demonstrated his efficiency as accompanist of the program. The tasty luncheon, the Frederic Chopin motion picture, and The Dressmaker, all added still further to a day filled with unique features. Dancing completed the enjoyment.

METROPOLITAN OPERA

(Continued from page 24)

is practically new to the role. From the first few bars of the Habanera on, one recognized the fact that she was complete mistress of the score. From the standpoint of acting, too, Miss Gordon left little to be desired. One did not expect to find—considering her brief experience in the role—a second Calvé, but at all times her playing showed that she had carefully thought out her own characterization and never failed to secure the effect she sought for. Hers was, one might say, a midway Carmen, quieter than the termagant of Geraldine Farrar, yet ruder than the subtle Carmen of Emma Calvé. In the last act Miss Gordon's gorgeous costume, with its hoop skirt of gold, was her undoing. In the final moment, as she fell upon receiving the fatal dagger thrust from Don Jose, the hoops behaved as they shouldn't, and despite the gentlemanly efforts of Don Jose to cover things up the tragedy ended during a wild outburst of laughter from the audience. Miss Gordon, herself, appreciating the situation, could not refrain from broad smiles as she came out for the curtain calls.

Another debut in the same cast was Armand Tokatyan as Don Jose. Tokatyan, too, has proved his worth to the company. This young, attractive-looking soldier was one that might well have aroused Carmen's love. Dark ladies proverbially fall in love with gentlemen with excellent tenor voices, and that Mr. Tokatyan has. He, too, sang with freedom and expression and was heartily applauded in open scene after the Flower aria. This artist is a natural born actor and gave a real convincing portrait of the gallant young Spaniard.

Ellen Dalossy sang unusually well as Micaela. De Luca gave his familiar picture of the tereorador, and the smaller roles were capably filled. Louis Hasselmans conducted.

VERDI REQUIEM, APRIL 5

Verdi's Requiem was given for the second time within several weeks at the Metropolitan on Sunday evening, April 5. It was a beautiful performance, conducted by Serafin, who gave the score new life, and the soloists were in good voice and sang with the proper dignity and reverence of style. These were Giovanni Martinelli, José Mardones, Merle Alcock and Mme. Larsen-Todsen. Miss Alcock, particularly, did admirable work.

Another Hubbard Artist-Pupil Successful

Arthur J. Hubbard, the veteran Boston singing master, has long been known as a producer of successful professional artists—and especially of tenors. Charles Stratton, who, during the present season, has appeared no less than nine times as tenor soloist in the Beethoven Ninth Symphony, is another former graduate of the Hubbard studios. Other well known singers who owe their entire vocal education to Mr. Hubbard are the Hackett brothers, Charles and Arthur, and Roland Hayes, the Negro singer.

La Forge-Berumen Studios Notes

In conjunction with an exhibition of the Bronx Art Society a group of artists from the La Forge-Berumen Studios gave a recital on March 13 at the Aeolian Hall in Fordham. The following appeared: Erma Demott and Edna Bachman, sopranos; Elinor Bryan, contralto, and Constance Mering and Loraine Adams, pianists. On the following afternoon, at the same hall, Mrs. Avis Janvrin, soprano, and George Vause, pianist, gave a short concert. Mr. Vause has been associated with Mme. Matzenauer for several seasons.

The following paragraph appeared recently in the Bermuda News: "The three Mexican songs arranged by Frank La Forge, who, by the way, is a personal friend and teacher of the singer, Miss Ryan, provided a delightful surprise. The pathos, the fire the rhythm and quaint form were all as fine as anything we have heard for a long time. In spite of the announcement that no encores were allowed the singer was obliged to repeat En Cuba."

At the concert of the Haarlem Philharmonic on April 16, at the Waldorf-Astoria, Frank La Forge will play for Florence Easton.

Wolfe in Concert Under Judson Management

James Wolfe, the Russian bass of the Metropolitan Opera Company, is to appear in concerts next season under the direction of Concert Management Arthur Judson.

STELLA
DE METTE
SCORES!

CARMEN

Miss De Mette is a fine artist and Carmen is one of her big chances. She plays the fickle damsel with much taste, never so broadly as to be vulgar, but always with much spirit and, occasionally, a great deal of dramatic power. The part, of course, requires a singing actress and that Miss De Mette most emphatically is; one of the very best.—*Detroit News*.

AIDA

Miss De Mette, with her very rich contralto, always gives much character to Amneris. She sang it very well indeed on this occasion.—*Los Angeles Daily Times*.

LOHENGRIN

Stella De Mette not only has a rich and warm contralto voice, but is an actress of ability. Her work as Ortrud was an outstanding feature of the performance.—*San Francisco Bulletin*.

IL TROVATORE

But the glory of the evening went to Stella De Mette, who gave an excellent and realistic Azucena.—*Pittsburgh Times*.

LA GIOCONDA

Laura was adequately represented by Miss De Mette, who put in her work better acting and a more plausible conception of stage presence than either of her feminine contemporaries. An attractive appearance, in addition, quite persuaded one that as Amneris in Aida tonight she will appear to advantage.—*Boston Transcript*.

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JOHN WARREN ERB, conductor

PROGRAMME:

- | | |
|---|---|
| <p>I</p> <p>(a) Triumphant March (Sigurd the Crusader).....Grieg
Primitive Icelandic Melody...arranged by Svendsen
Icelandic Cradle Song</p> <p>(b) Songs and Legends of the birds:
Robin Redbreast (Paraphrased by Kitty Cheatham).....Selma Lagerlof
A Word of Hans Christian Anderson and the Nightingale
Little Birdies, (Tennyson).....Buzia Peccia
Flute by Ernest F. Wagner.....Mendelssohn
O For the Wings of a Dove.....Mendelssohn</p> <p>(c) There are Fairies at the Bottom of Our Garden (Rose Fyleman).....Lisa Lehmann</p> <p>(d) *Marching Song.....Edward Falch
The Cow.....Graham Peel
From A Child's Garden of Verses, by Stevenson</p> <p>(e) *Love's Lullaby
*Minuet (Fullerton Waldo).....Bach
*Musette (Borges Johnson).....Bach
*Minuet (Graham Robertson).....Mozart
*Early Morning (H. W. Loomis).....Haydn
*Sandman.....Brahms
*Child Jesus in the Garden (Kitty Cheatham).....Wagner
(Siegfried Idyl)</p> <p>*Butterfly (H. W. Loomis).....Schumann
*O Flower in the Crannied Wall (Tennyson).....Beethoven
(Andante from Fifth Symphony)</p> <p>*A Spring Song (H. W. Loomis).....Beethoven
(From Seventh Symphony)</p> | <p>II</p> <p>(a) Songs and Legends of Shepherds and Lambs:
The Little Gray Lamb.....Archibald Sullivan
Pastoral Symphony (Messiah).....Handel
Song of the Shepherd Boy.....Edgar Stillman Kelley
(From Pilgrim's Progress, John Bunyan)
Shepherds Hey.....Percy Grainger</p> <p>(b) Nursery Rhymes, Revised:
*Little Boy Blue.....Elizabeth Coolidge
*Three Little Kittens.....Pussy Cat
Little Miss Muffet.....Solomon Grundy
Baa, Baa, Black Sheep.....Mistress Mary
.....Edmund Rickett</p> <p>III</p> <p>(a) The Nutcracker Suite.....Tchaikovsky
1. Overture Miniature
2. Characteristic Dances
March.....Russian Dance, Trepak
Dance of the Mirritons.....Arabian Dance
Dance of the Sugar Plum Fairy.....Chinese Dance
3. Waltz of the Flowers
(Each Number of the Suite will be prefaced with the Hoffman Fairy Tale, adapted by Walter Pritchard Eaton and Kitty Cheatham)</p> <p>(b) Our America.—National Anthem</p> |
|---|---|

Songs marked (*) are from Miss Cheatham's collections, entitled *Kitty Cheatham, Her Book, and A Nursery Garland* (published by Graham Robertson) published by G. Schirmer, Inc., New York.

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DETROIT SYMPHONY INTRODUCES STRAVINSKY IN DOUBLE ROLE

Pianist-Composer Warmly Received—Subscription Concerts Continue to Charm—Sunday "Pops" Present Interesting Soloist—Young People's Concerts End—Schumann-Heink, Gitta Gradowa and Gabrilowitsch Give Recitals—Other News

DETROIT, MICH., March 21.—The appearance of Igor Stravinsky attracted a goodly audience to Orchestra Hall on March 3. The program opened with the overture to Mozart's Marriage of Figaro, played by the orchestra and conducted by Mr. Kolar. Then followed Mr. Stravinsky in the dual role of pianist and composer, performing his concerto for piano and wind orchestra with double basses and tympani. Mr. Kolar conducted and the orchestra came through the number with flying colors. Of Mr. Stravinsky's agility at the piano there can be no question. Intricate rhythms were rendered at a breath-taking tempo and reached the ear in crystalline clearness. He played with astounding fire and vigor.

After intermission, there followed four compositions conducted by their composer—Song of the Volga Boatmen, Fireworks, Scherzo Fantastique, and orchestra suite from the Ballet, Petruschka. The scherzo seemed to make the strongest appeal, though the audience throughout the program manifested much enthusiasm and at the close was so insistent that the artist repeatedly had to be brought back.

SUBSCRIPTION CONCERTS BY THE ORCHESTRA

The thirteenth pair of subscription concerts by the orchestra were presented on the evenings of March 12 and 13, with Victor Kolar conducting. He was given a cordial welcome on this, his only appearance during the season at a subscription concert. The program opened with the conductor's symphony in D major. This was its second hearing and the pleasure and approval of the listeners were manifest. The composer was recalled innumerable times. The remainder of the program was devoted to Music to a Knightly Ballet, Beethoven, given for the first time here, which charmed by its delightful simplicity and quaintness; Forest Murmurs from Siegfried, and La Valse by Ravel which closed the concert brilliantly.

The fourteenth pair of concerts, given March 19 and 20, found Mr. Gabrilowitsch at the desk again. Felix Salmund, cellist, was the assisting artist. The program opened with the Dream Pantomime Music from Haensel and Gretel, by Humperdinck; followed by the Mahler fourth symphony in G major, heard for the first time here. Mr. Gabrilowitsch prefaced its performance with a concise analysis of each movement. The fourth movement of this symphony was enhanced by the singing of Helen Hedges. After the intermission came the Lalo concerto in D minor by Mr. Salmund. His playing was practically everything that could be desired and he was ably supported by Mr. Gabrilowitsch and the orchestra. The program closed with the Second Hungarian Rhapsody by Liszt.

SUNDAY "POPS" CONCERTS

On March 1 Victor Kolar chose for his program the overture to Donna Diana by Reznicek, Symphonic Fragments (second series) from the ballet, Daphne and Chloe, Ravel, given by request; Vienna Blood, Strauss, and Marche Slav by Tchaikowsky. Francis Moore, pianist, was the soloist, playing the Grieg concerto in A minor. Mr. Moore proved an artist of particular merit and strengthened the impression he made here last season.

March 8, a program of Italian music was given with Carmela Ippolito, violinist, as soloist. Her number was the Vivaldi concerto and she pleased the audience by her fine technique and sympathetic interpretation. The overture to Anacreon, Cherubini; intermezzo from Cavalleria Rusticana; Egyptian Ballet by Luigini; overture to William Tell; two dances by Sinigaglia, and Pagliacci Fantasy, were included in the program.

March 15, Emma Roberts, contralto, was the soloist. She sang the My Heart At Thy Sweet Voice from Samson and Delilah, a group of three songs by Sachnowsky, and Carnival by Fourdrain, orchestrated by Victor Kolar, evoking much enthusiasm. The remainder of the program consisted of the overture to the Marriage of Figaro; suite, L'Arlesienne, No. 2, by Bizet; Invitation to the Dance, op. 65, Weber, orchestrated by Felix Weingartner, and Victor Herbert's Irish Rhapsody. Mr. Kolar led his men in his usual vigorous style.

LAST CONCERT FOR YOUNG PEOPLE

The Development of a Genius was the subject of the last concert for young people, given by the Detroit Symphony Orchestra at Orchestra Hall on March 7. The genius was Richard Strauss and the numbers given were serene for wind instruments and Till Eulenspiegel's Merry Pranks. Ex-

planatory remarks were made by Edith M. Rhetts. Victor Kolar conducted.

SCHUMANN-HEINK IN RECITAL

Ernestine Schumann-Heink was the magnet that in spite of inclement weather drew a record crowd to Orchestra Hall on March 18. Not only was all standing room taken but about 300 were seated on the stage. The genial contralto sang to the two audiences alternately. With all pristine power she swayed her audience at will and it was with reluctance that she was permitted finally to go.

She had the assistance of two fine artists, Katherine Hoffman at the piano, and Florence Hardeman, violinist.

TUESDAY MUSICALE PRESENTS GITTA GRADOVA

Gitta Gradowa gave a recital at the Women's City Club, March 10, for the Tuesday Musicale. The youthful pianist won her audience immediately by her fine playing. She received much applause and many felicitations at the close of the program, all of which were received with charming simplicity.

GABRILOWITSCH'S HISTORICAL PIANO RECITAL

The lives and compositions of Brahms and Liszt formed the subject discussed by Ossip Gabrilowitsch at his fifth historical piano recital at Memorial Hall, March 21.

MU PHI EPSILON NEWS

Through its national historian, M. B. Hicks, The Mu Phi Epsilon Musical Sorority announces that it has

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granted several new \$150 scholarships, thus bringing up the total amount maintained at the present time for this purpose to \$7,000. In addition the organization is raising a permanent fund to be used for the same purpose.

March 3 the Delta Chapter celebrated its twentieth anniversary by a concert at the Women's Federation of Clubs Building. Elizabeth Ball, Florence O'Rourke and Jane Holskin, pianists, Florence Whitley and Neva Fossenkemper, violinists, were the participants.

NOTES

Dr. Mark Gunzberg, pianist, was the soloist at the noon concert at the Capitol Theater, March 15. The orchestra, under Edouard Werner, gave the pianist sympathetic support.

A number of Detroit musicians attended the convention of the Michigan Federation of Music Clubs held at Ann Arbor the week of March 16. Among those taking part on the programs were Mrs. Earle F. Chase, contralto; Mrs. Guy Bevier Williams, soprano; Harriet Ingersoll and Ada Gordon, accompanists. A demonstration of the Justine Ward system of music was given by Jennie M. Stoddard and a class of children. Among the winners of the young artist contest, in charge of Ada Gordon, was Viola Bridges Hobbs, contralto.

Carreras to Teach at Cincinnati Conservatory

The Cincinnati Conservatory of Music has just announced that Maria Carreras, Italian pianist who has made such a deep impression at all her recital appearances, is to hold a master class at the Conservatory from June 20 to August 1, 1925.

Marguerite Melville Liszewska, who has been giving the summer master classes at the Cincinnati Conservatory of Music, is taking a long vacation this summer because of her strenuous teaching and many concert appearances during the winter; she will return to Cincinnati in the fall.

Mme. Carreras' presence in the Queen City this summer offers a rare opportunity to study the interpretation of the great works for piano under a master interpreter. From the list of cities in which she has appeared, it would seem that she had traveled farther than most performers. In her three years in the United States, she has played a dozen concerts in New York City alone. It would be impossible to quote half the encomiums of the New York critics who were enthusiastic over her performances. They repeatedly reiterate their praise of her intellectual capacity, her imaginative quality and her arousing temperament, subservient to which is her technical mastery. Adding all these qualities together, she invariably wins her audiences and arouses them to a ringing enthusiasm.

With all these qualities it is no wonder that the personality of Mme. Carreras is as engrossing off the stage as it is convincing during her concerts. Her sincerity and naturalness, her understanding and poise, give her the attributes of a great teacher as well as a performer, and her large experience in playing before audiences in such widely separated parts of the world as Russia and Argentina, Spain and Canada, Finland and Peru, Germany and Mexico, Sweden and Chile, etc., gives her a wealth of knowledge to impart about the conditions of concert performances. But above all is Mme. Carreras' personality and sincerity which makes its big impression and makes a friend of everyone with whom she comes in contact. The Conservatory is proud to have her associated with it even for so short a time.

Washington Heights Musical Club Program

The Washington Heights Musical Club, of which Jane R. Cathcart is founder and president, held an open meeting on March 31. The musical program was an interesting one. Under the efficient leadership of its director, Ethel Grow, the club chorus opened and closed the evening splendidly with its presentations of Mrs. Beach's Peter Pan and two selections, still in manuscript, by Rosalie Housman, who was there in person to share in the applause accorded the chorus and its excellent director. The piano soloist was Charles Haubiel, who played two groups, mostly in the modern vein, including several of his own compositions. He was well received in the double capacity of artist and composer. Sonia Winfield, soprano, sang four numbers displaying a voice of fine quality, well controlled, and adequate to her various selections. Great was the disappointment when she gave no encore. All in all, it was an evening of splendid musical success for this worthy musical club.

American Opera Inter-Recitals

That the interest in American opera is growing rapidly is evidenced by the announcement made by the Bogue-Laberge Concert Management regarding Clarence Gustlin's present tour. Letters, it is said, are constantly being received from music clubs in all parts of the country asking for dates for an Inter-Recital on one or more of the operas which have been produced by the National Federation of Music Clubs or through its efforts.

Mr. Gustlin has just completed engagements in Illinois and Indiana, Arkansas, Mississippi, North and South Carolina, and is slated by the Florida State Federation for its convention at St. Petersburg this month. From that point he goes west again and will give two recitals in St. Louis the middle of the month.

Sponsored by the National Federation, Mr. Gustlin has materially aided its American Opera Department by creating interest in American works.

Dr. Russell's Organ Recital, April 10

The special organ recitals at the Wanamaker auditorium will come to a close on April 10 with a Good Friday program to be presented by Dr. Alexander Russell, concert director of the auditorium, assisted by T. Woodman Babbitt, reader, and Esther Gustafson, in religious dances. The features of the program will be the reading by Dr. Babbitt of Longfellow's King Robert of Sicily (special musical setting by Rossiter Cole, arranged for organ by Dr. Russell), and a dance interpretation of the prelude to Parsifal by Esther Gustafson.

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A Fine Performance of Madame Butterfly

An unusually fine performance of Madame Butterfly was given recently by the Philadelphia Civic Opera Company



HELEN STANLEY AS BUTTERFLY.

in the Metropolitan Opera House, Philadelphia. A capacity audience was on hand and appeared thoroughly to enjoy the performance, particularly so because the opera was sung in English. An excellent cast of principals was secured, headed by Helen Stanley in the title role. The soprano was in excellent voice, and as Butterfly is a role in which she excels the audience was highly gratified with her work both vocally and histrionically.

Paul Althouse made a striking Pinkerton, and did some beautiful singing both in solos and in ensemble. Fred Patton's rich voice of beautiful quality was heard to advantage as Sharpless. His enunciation also was highly commendable. Marie Stone Langston made the most of the role of Suzuki, and especially enjoyed was her singing in the Flower duet with Butterfly.

Beloved Gaining Fame

Marie Sundelius, Metropolitan Opera soprano, sang the new Vila-Silberta song, Beloved, at her concert in Lockhaven, Pa., on March 24, with much success, as she has been doing all this season. Mario Chamlee, tenor of the Metropolitan, has been using the song to close his English group on his recent tour and he, too, has won great success with it. William Gustafson, Metropolitan basso, has added it to his program for his between-the-opera concerts, and Rafael Diaz finds it a popular number of his wide concert repertory. Mr. Diaz, who will be the soloist at the concert of the Novello Davies' Artist Choir at the Manhattan Opera House on Sunday evening, April 26, will sing Beloved, with Rhea Silberta, the composer, at the piano.

Armand Tokatyan, Metropolitan tenor, sang Beloved when he appeared on March 27 at the Women's Club of Upper Montclair, N. J. Mr. Tokatyan has made the song a regular number of his English group. Marjorie Meyer, young American soprano, has likewise been having success with this number, as has also Vera Curtis, formerly of the Metropolitan; Grace Leslie, contralto, and many other concert artists. It is being constantly used in the studios of Yeatman Griffith, Oscar Saenger, William Thorne, Clara Novello Davies, Albert Jeanotte and others.

Oratorio Society Gets \$5,000

On the eve of presenting Cesar Franck's The Beatitudes at Carnegie Hall on April 8 the Oratorio Society received a grant of \$5,000 from the Carnegie Corporation as a contribution to the society's expenses for the current season. The appropriation has been announced by Frederick P. Keppel, president of the Carnegie Corporation, in a letter to Dr. John P. Munn, vice-president of the society. This is the fourth year that the chorus has been thus assisted by the foundation created through the philanthropy of the late Andrew Carnegie, former president of the society. Despite the fact that crowded houses are the rule at the society's concerts, the expense of putting on its performances with a large chorus and symphony orchestra is so great that the continued existence of the organization is made possible by such gifts from its friends.

Mrs. John G. Brooks in Miami

Mrs. John G. Brooks, who has visited Chicago for many years to study voice during the summer season master school, has informed Carl D. Kinsey, general director of the Chicago Musical College, that she will again come this summer to coach with Richard Hageman. It is said Mrs. Brooks has a lovely dramatic voice and has studied with such masters as Herbert Witherspoon, and, last summer in the Catskills, with Franz Prochowsky. While in Chicago this summer Mrs. Brooks will be heard at a concert given by the Chicago Musical College, which will be broadcasted so that her friends all over the country will have a chance to hear her.

Kathleen Hart Bibb's Activities

A few of the most interesting engagements filled by Kathleen Hart Bibb since her recent successful recital at Aeolian Hall, include a private musicale at the New York Home of Mrs. William H. Woolverton; an appearance on March 2 before the St. David's Society at the Hotel Astor, and participation in a novel benefit for Thrift House, at the Plaza Hotel, on March 7. The latter engagement was of especial interest because the singers sang to the pantomime

of the actors on the stage, the score having been especially composed for the occasion, on the theme of Scheherazade and the Arabian Nights, by Samuel L. M. Barlow.

Mrs. Bibb will spend the months of June and July in Minnesota, her native state, as she has just signed contracts for extensive concertizing in that locality and for conducting a brief master class in singing at the MacPhail School of Music in Minneapolis. During August she will take a well earned vacation abroad.

NEW SPANISH OPERA HAS MADRID PREMIERE

Richard Strauss, Among the Audience, Speaks of Modern Music

MADRID.—The management of our Royal Opera is entirely in the hands of private business people. Consequently the new season was preceded by manifestos to the prospective subscribers which promised a wealth of fine things: performances in almost all languages of the globe (including German, Italian, French, Russian, yea Czech!); revivals of the oldest and most hackneyed operas; even a "renaissance" of the "national" opera; and all those Spanish operas which have for years enjoyed the complete contempt of the management, were announced as novelties.

The season is virtually over by now—and only now we have had the first specimen of "Spanish national opera," in Spanish and in the shape of a small one-act opera written by a young and—in opera—utterly inexperienced Spanish composer. His name is Federico Moreno Torroba; he was born in 1891 and achieved some prominence through a number of nice pieces for guitar. A genuinely Spanish symphonic work of his lingers in my memory as a pleasant experience, especially so for a movement which depicted a rustic-feast. Torroba's maiden opera, which we have now heard, is again typically Spanish, indeed Andalusian, although its libretto is the joint product of a Spaniard, Fernando Luque, and a Belgian, Paul Max.

The plot is insignificant, but loosely connected with the

title of the opera, The Virgin of May, and rather loquacious. What little action there is in it reduces itself to a story in the manner of Cavalleria Rusticana. It is the narrative of a young girl who leaves her lover to marry another man. The lover returns, immediately preceding the wedding ceremony, and demands a last kiss of farewell. The girl grants his request, after long hesitation, and the lover kills her in the embrace. He accuses the bridegroom, who hastens on the stage, of having disgraced the girl, and escapes before his guilt is ascertained. Finally all present joint in a prayer to the Virgin, whose image is being carried across the stage in a procession.

In a condensed form, this plot might have made a suitable operatic subject for a composer of Mascagni's or Puccini's temperament. But aside from the length and weaknesses of the libretto, the opera suffers from Torroba's lack of dramatic ability. The performance was carefully prepared and contributed to the success of the opera. Arbos conducted, and the girl's part was given by Mme. Galatti, a Greek artist, who sang in Spanish.

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CHICAGO, April 4.—The engagement at the Auditorium of the San Carlo Opera Company was in every respect most successful. The San Carlo Opera Company, so well managed by Fortune Gallo, has been feted throughout the country, and favorable comments have appeared weekly in the MUSICAL COURIER, thus little needs to be said here concerning the work of the principals, chorus, and orchestra, nor of the efficiency of the scenic department, nor of that of the competent personnel that surrounds the general director.

On Monday night, March 30, Aida was given with Anna Roselle in the title role. Well remembered for her appearances several years ago at Ravinia, Miss Roselle has since made big strides in her art. She sang the title role beautifully and acted it superbly. She was much feted and rightly so. She should be heard often in Chicago, where, during the short stay of the San Carlo Opera, she has made hosts of friends and admirers. Stella De Mette, Gaetano Tommasini, Mario Basiola are other singers who scored heavily on the opening night of the Chicago season of the San Carlo Opera. The conductor, throughout the week, with the exception of Wednesday afternoon when our own Isaac Van Grove conducted, was Fulgenzio Guerrieri, who proved to be one of the most competent opera conductors Chicago has greeted in quite a while.

On Tuesday evening, Madame Butterfly was presented with Tamaki Miura appearing in a role in which she had already won the Chicago audience and in which she duplicated her former success. Excellent also was Demetrio Onofrei as Pinkerton.

Carmen was sung in English on Wednesday afternoon with a cast made up of Chicago singers. The performance was directed by Isaac Von Grave, who is as efficient with

the stick as he is at the keyboard. The performance was given under the auspices of Chicago club women and the proceeds will be devoted to the endowment funds of the Illinois Federation of Women's Clubs.

On Wednesday evening, Traviata brought forth Josephine Lucchese, already well known here, who sang Violetta, and Demetrio Onofrei and Mario Basiola were her nearest competitors for first honors.

Cavalleria Rusticana and Pagliacci made up the double bill for Thursday evening, in which Axman, Kent and Salazar were the bright lights.

La Boheme was given on Friday evening with Anna Roselle singing the role of Mimi, in which she won an overwhelming success. She was well supported by a brilliant cast.

Saturday matinee brought forth Martha with Lucchese, who was delightful both as to voice and action. Her success was complete.

Saturday evening came Trovatore with Bianca Saroya, who, well remembered for her appearance last season with the same company, was feted to the echo throughout the evening. The last performance of the season is scheduled for Sunday evening, when Faust will be sung with Roselle, Onofrei, Interrante and de Biasi in the leads. Throughout the week the Pavley-Oukrainsky ballet performed the incidental dances most creditably.

HANS HESS RECITAL

At the Playhouse, before a large and enthusiastic audience, Hans Hess gave a cello recital on March 29. The cellist was brilliantly assisted by Leon Benditzky, accompanist. Mr. Hess had built a very interesting and unhackneyed program which he played with that surety and beauty of tone evinced whenever and wherever he plays. His readings revealed the serious student and the artist. To rhapsodize over his playing would be an easy matter, but in stating that his recital was one of the most enjoyed recitals of this season is deemed sufficient to tell of the pleasure derived throughout the afternoon from his superb rendition of the classic as well as the modern composers. His reading of the Sammartini sonata will linger in the memory of at least one auditor; likewise his rendition of the Lalo D minor concerto.

NEW TRIO AT KIMBALL HALL

Tschaikowsky reigned supreme, also on Sunday afternoon, March 29, through a program arranged by Isadore Berger, violinist, in which Moissaye Boguslawsky, pianist, and Bruno Steindel assisted. The piece de resistance was followed by the trio for violin, piano and cello, op. 50. It was a good performance and the three artists did it full justice. A high spot in the recital, which, by the way, was Mr. Berger's last of this season, was his playing of the Tschaikowsky D major violin concerto. Insistent applause from the audience brought forth several interesting encores from Mr. Berger.

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CIVIC ORCHESTRA AT ORCHESTRA HALL

Also on Sunday afternoon, the last of the season's Civic Orchestra programs was given under the direction of Eric Delamarter. Raymond Koch, baritone, was the soloist.

CLARA CLEMENS' THIRD HISTORICAL PROGRAM

At her third, of seven historical programs, given at Kimball Hall on March 31, Clara Clemens, mezzo-soprano, disclosed the same artistry previously acknowledged in these columns and was feted to the echo by an audience that grows in size as the series proceeds.

THE HAYDN CHORAL SOCIETY

The Haydn Choral Society, of which Haydn Owens is the gifted conductor, gave a recital at Orchestra Hall on March 16. That recital was reviewed at length by a critic of the MUSICAL COURIER but the manuscript was lost in transit, thus this long deferred review. The program was made up of all-Welsh music, many compositions completely new as far as American audiences were concerned. It consisted of such numbers as T. Hopkins' overture; Welsh songs by Clara Novello Davies, Daniel Protheroe and R. S. Hughes; an excellent choral number by Haydn Owens; Festival Overture, by Walford Davies; Kenneth Harding's orchestra prelude; Cyril Jenkins' Celtic Rhapsody, and choral numbers by Emlyn Evans and Mr. Protheroe. Mr. Owens had trained his chorus well as was evinced by the beautiful singing. In every department the work of the chorus is most effective. The singers know how to enunciate the text so that every word can be well understood, which is a remarkable feat among choral singing societies. Then the Haydn Choral Society is a body of singers whose enthusiasm is remarkable and is reflected in their singing, which is vigorous and "peppy." They can also sing pianissimos. In orchestral numbers Mr. Owens showed his efficiency with the stick and, with his orchestra made up of players of the Chicago Symphony Orchestra, he gave the soloists as fine support as he does when he plays piano accompaniments. The soloists were: Rhys Morgan, tenor, who has often been heard in this community and always comes up to full expectation, and who sang gloriously on this occasion, making his contributions to the evening's enjoyment most noteworthy; Gwennie Evans, who sang her solos in a manner greatly to her credit. Stanley Seder was at the organ and Stewart Wille at the piano. A big night for Haydn Owens, the Haydn Choral Society and the soloists!

BUTLER PUPIL IN DEMAND

Margaret Cade, professional student of Hanna Butler, has had the following engagements to fill: February 25, Batavia, Ill.; 27, St. Charles, Ill.; March 4, Hickox Studios; 18, Fashion Art League; 29, Playgoer's Club; 25, Martine Francaise. April dates include: 5, Aurora, Ill.; 13, Ravenswood Woman's Club; 19, Beta Theta Pi Fraternity Club.

JOEL LAY AT THE KIMBALL HALL

Joel Lay, baritone, who was sponsored by the Chicago Piano Club and taken to New York to the Music Trades Convention some time ago, was one of the soloists at the

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Kimball Hall Friday-Noon concert, April 3. Bessie Rosenthal was the soprano on that occasion and Allen W. Bogen the organist. The Kimball Hall Friday-Noon concerts have been well attended this season.

THE CHICAGO SYMPHONY

The season of the Chicago Symphony Orchestra will soon come to a close, as the last concerts will take place April 24 and 25. The twenty-fifth program, which was given on April 3 and 4, reached the high-water mark of the season. A most brilliant and successful concert was the one under discussion. Beethoven and Wagner were the two composers inscribed on the program and their compositions were rendered superbly by the orchestra under Frederick Stock, and by the soloist of the day, Margaret Matzenauer, one of the greatest of living Wagnerian singers. The enthusiasm of the Friday afternoon audience was, to say the least exuberant, and that exuberance is in every way easy to understand as there was not a flaw to mar a performance that will linger in the memory of concert-goers in this community for its excellence. The program opened with the Beethoven overture *The Creation of Prometheus*, which was followed by the same composer's ninth symphony. After the intermission, excerpts from Wagner's *Tristan and Isolde*, *The Ride of the Valkyries* and Siegfried's *Death music*, and Brunnhilde's *Emulation* were rendered.

Long reviews mean little nowadays. An editor on a big daily once told a young reporter that the story of the *Creation* had been written in only a few hundred words and advised him always to be short and precise in his report. That editor was right. Indigestion of words in these days of speed are an obsolete way of writing, so in stating that Mme. Matzenauer had never been heard to better advantage than on this occasion; that Frederick Stock and his orchestra reached the acme of perfection, will be sufficient to express the enthusiasm of this reviewer.

The twenty-fifth concert of the present season may well be written in golden letters in the annals of the Chicago Symphony Orchestra in particular and of music in Chicago in general.

GREATHOUSE SINGS

At a concert given on April 2 by the Edison Symphony Orchestra, Dorothy Greathouse, soprano, was the soloist. Heard in the *Caro Nome* aria from *Rigoletto*, she disclosed anew her beautiful voice which has taken on considerable volume since last heard, a year ago. She sang with great assurance, fine phrasing and excellent enunciation. Miss Greathouse had gained recognition here since her debut, but the big strides she made in her art were never better revealed than at her latest appearance. The audience reacted to her and she was compelled to give three encores, which were received with the same mark of approbation as the printed selection. Her success was complete and well deserved. The orchestral numbers consisted of popular selections by Amers, Delibes and Saint-Saëns.

CHICAGO HARMONY CHORUS

A concert was given by the Chicago Harmony Chorus, Louise St. John Westervelt, conductor, at the Auburn Methodist Episcopal Church on March 27. The soloists were Catherine Miller, contralto; Charles Skopp, violinist, and Mary Winslow, accompanist.

CARMEN IN ENGLISH

As already mentioned in this letter, on Wednesday afternoon, April 1, Fortune Gallo presented *Carmen* in English at the Auditorium Theater, during the stay of the San Carlo Opera Company. The performance needs a rather lengthy review, and for this reason it is given special attention under a separate heading.

Most of the singers were Chicagoans. First in line must be mentioned Lorna Doone, who sang the title role and whose debut on our operatic stage was nothing short of a sensation. Remember her name—Lorna Doone! She is bound to make a big career, as she has all the requisites necessary to ride to fame. Beautiful to look upon, she also knows how to costume herself. She dances better than any *Carmen* ever seen in this part by this writer and this includes Calve, De Luissan, Farrar, Garden and many others who rode to fame as the heroine in the Merimee-Bizet's lyric drama. Her voice is pleasant and some of her tones even thrilling. She has temperament and knows the stage. Furthermore, she enunciates the English text so well that every word is comprehensible. She scored a very big and legitimate success.

Charles Hart, who sang a small part in *Carmen* quite a few years ago, when that opera was given under the direction of Herman Devries at the Auditorium, and who was heard more recently as guest with the Chicago Civic Opera in the performance of Koenigskinder, singing then in German, was the Don Jose. His voice is luscious and he, too, knows how to sing in the vernacular. Joseph Terrante was the Escamillo and he enunciated the English text well. Herbert Gould, one of Chicago's leading basses, was given the part of Zuniga and he also projected the English words distinctly. Praise is likewise due Olga Kargau, the Micaela. The other principals were good, if nothing more, and the chorus sang well, but in French. The orchestra played superbly under the energetic baton of Isaac Van Grove, to whom great credit must be given for the splendid ensemble of the performance. Charles Henri Meltzer, who translated the opera from French into English, must be congratulated, as his translation was more than good—it was excellent.

Now that the performance has been reviewed, it would be well to ask where were all those clamorers for opera in English? Surely if all of them had bought seats, the Auditorium would not have been half empty. Do you remember that when the late Cleofonte Campanini, then general director of the Chicago Opera Company, said to a woman living on Lake Shore Drive, who was complaining that operas in English were not given more often at the Auditorium, "you protest, madame, when operas in English are not given, but you and your friends stay home when they are presented?" This, by the way, was not said to Mrs. Rockefeller McCormick, who has done a great deal for the cause of opera in America, giving lavishly of her money for opera in English as well as in foreign tongues. In those days Mrs. Rockefeller McCormick was spending most of her time in Zurich or Parma and other cities in Italy, Switzerland and Germany. That rebuke, it has been said, was given to another lady who always loves to see her name in print, and for that reason her name is not mentioned here. The performance of *Carmen* as given on Wednesday afternoon at the Auditorium should have been well patronized. A better performance of Bizet's opera has

not been given in any language in many a season, and the results obtained presage well for the future of opera in English. However, after all, no matter in what language it is given, it must be well presented. This is the first requisite. Music lovers are often opera-goers. With them the music and the way it is presented come first. Many of them do not care in what language the text is given, but they do care how it is sung and played.

HENRI VERRUGGHEN HERE

Henri Verbruggen, conductor of the Minneapolis Symphony Orchestra, and A. J. Gaines, business manager of the same organization, were visitors here this week. They were present at the twenty-fifth program of the Chicago Symphony Orchestra, on April 3, and seemed to enjoy immensely Stock's reading of Beethoven Symphony No. 9 in D minor, as both clapped enthusiastically at the conclusion of the number. They were also generous in their applause after Stock's reading of Wagner's prelude of *Tristan and Isolde* and expressed their enthusiasm also for Margaret Matzenauer, the soloist of the day.

MUENZER TRIO

The last recital of the series of four of the Muenzer Trio for this season was delivered April 2 at Kimball Hall, before an audience that was thoroughly inspiring in its spontaneous enthusiasm, and it may be truthfully said of this ensemble of young artists that, in the delivery of those numbers heard by this writer, their work stands out in bold relief as their best work by long odds; much color,

clarity, lusciousness and firmness of tone are evident, as well as precision of attack. Their artistry is unquestioned. They played with splendid aplomb and showed brilliant interpretative ability.

HENIOT LEVY'S APPEARANCES

Heniot Levy, pianist, is to play at Athens, Ohio, at the Ewing Auditorium. The affair is under the auspices of the Sigma Alpha Iota Sorority and Symphonia Society. Athens has a State university and the engagement will be probably welcomed by many music students. It may be announced at this time that Mr. Levy's annual Chicago recital will be given this season, as heretofore, under the direction of F. W. Neumann and will take place at the Playhouse on Sunday afternoon, April 19.

MUSICAL NEWS ITEMS

Baroness V. Turk-Rohn has in preparation an evening of scenes from operas *Il Trovatore*, *Martha*, *Carmen*, *Aida* and *Tales of Hoffman*, with ballet divertissement, etc., to be given at Central Theater, April 26, and which will employ her large class of advanced pupils.

(Continued on page 59)

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WHERE THEY ARE TO BE

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ADDISON, MARELLE: Washington, D. C., Apr. 16.
 ALCOCK, MERLE: Trenton, N. J., Apr. 13.
 Excelsior Springs, Mo., Apr. 23.
 ARDEN, CECIL: Tampa, Fla., Apr. 12, 13.
 BACH CHOIR: Washington, D. C., Apr. 16.
 BACHAUS: Boston, Mass., Apr. 9.
 Trenton, N. J., Apr. 13.
 Allentown, Pa., Apr. 15.
 Charlotte, N. C., Apr. 21.
 Columbia, S. C., Apr. 23.
 BANNERMAN, JOYCE: Indianapolis, Ind., Apr. 20.
 BOK, HELEN: Philadelphia, Pa., Apr. 16.
 CHALAPIN: Washington, D. C., Apr. 13.
 D'ALVAREZ, MARGUERITE: Edmonton, Can., Apr. 13.
 Calgary, Can., Apr. 15.
 Vancouver, B. C., Apr. 17.
 DAVIES, REUBEN: Springfield, Mo., Apr. 16.
 DIVINE, GRACE: Pensacola, Fla., Apr. 16.
 Washington, D. C., Apr. 20.
 DIXON, FREDERIC: Washington, D. C., Apr. 20.
 DOUTY, NICHOLAS: Washington, D. C., Apr. 16.
 FAAS, MILDRED: Washington, D. C., Apr. 16.
 FLONZALEY QUARTET: Stockton, Cal., Apr. 9.
 Portland, Ore., Apr. 16.
 Seattle, Wash., Apr. 20.
 Aberdeen, Wash., Apr. 22.
 GANGE, FRASER: Poughkeepsie, N. Y., Apr. 11.
 Hollidaysburg, Pa., Apr. 14.
 Minneapolis, Minn., Apr. 16-19.

GIANNINI, DUSOLINA: Havana, Cuba, Apr. 14-16.
 Troy, N. Y., Apr. 23.
 GIGLI, BENIAMINO: Chicago, Ill., Apr. 12.
 Greenwich, Conn., Apr. 15.
 GRAINGER, PERCY: White Plains, N. Y., Apr. 21.
 HADLEY, HENRY: Chicago, Ill., Apr. 13.
 HAGAR, EMILY STOKES: Boston, Mass., Apr. 12.
 St. Paul, Minn., Apr. 16.
 Minneapolis, Minn., Apr. 17.
 HEIFETZ, JASCHA: Syracuse, N. Y., Apr. 14.
 HEMPEL, FRIEDA: El Paso, Tex., Apr. 13.
 Phoenix, Ariz., Apr. 15.
 Long Beach, Cal., Apr. 17.
 Los Angeles, Cal., Apr. 21, 23.
 HESS, MYRA: Cooperstown, N. Y., Apr. 17.
 Farmington, Conn., Apr. 22.
 HILGER TRIO: Brooklyn, N. Y., Apr. 16.
 HUTCHESON, ERNEST: Buffalo, N. Y., Apr. 14.
 JERITZA, MARIA: Denver, Colo., Apr. 13.
 Kansas City, Mo., Apr. 16.
 KINSEY, JACKSON: Richmond, Va., Apr. 10.
 LAND, HAROLD: Hudson, N. Y., Apr. 12.
 LENT, SYLVIA: Paterson, N. J., Apr. 20.
 MEISLE, KATHRYN: Syracuse, N. Y., Apr. 11.
 Erie, Pa., Apr. 14.
 Oak Park, Ill., Apr. 16.
 Wilkes-Barre, Pa., Apr. 20.
 MELUIS, LUELLA: Madrid, Spain, April 9-19.
 MORGAN RHYS: Durant, Okla., Apr. 14.
 Kokomo, Ind., Apr. 17.
 MUNZ, MIECZYSLAW: Chicago, Ill., Apr. 12.
 Washington, D. C., Apr. 17.
 MURPHY, LAMBERT: Iowa City, Ia., Apr. 20.
 NADWORNEY, DEVORA: Washington, D. C., Apr. 13.
 NORTHROP, MARGARET: Montreal, Can., Apr. 10.
 PATTON, FRED: Fitchburg, Mass., Apr. 20.
 Bridgeport, Conn., Apr. 21.
 Philadelphia, Pa., Apr. 22.
 Ithaca, N. Y., Apr. 23.
 PECKHAM, IRENE: Brooklyn, N. Y., Apr. 16.

PONSELLE, ROSA: Portland, Ore., Apr. 9.
 San Francisco, Cal., Apr. 12.
 Salt Lake City, Utah, Apr. 15.
 REUTER, RUDOLPH: Amarillo, Tex., Apr. 15.
 RIKER, FRANKLIN: Philadelphia, Pa., Apr. 23.
 RITCH, MABEL: Bridgeport, Conn., Apr. 21.
 ROBERTS, EMMA: Boston, Mass., Apr. 12.
 RODGERS, RUTH: Chambersburg, Pa., Apr. 14.
 SALZEDO, CARLOS: Columbus, O., Apr. 15.
 SCHELLING, ERNEST: Chicago, Ill., Apr. 10, 11.
 Montclair, N. J., Apr. 14.
 SEIBERT, HENRY F.: Fottsville, Pa., Apr. 14.
 Buffalo, N. Y., Apr. 22.
 SMITH, ETHELYNDE: Batesville, Ark., Apr. 13.
 St. Louis, Mo., Apr. 16.
 Dubuque, Ia., Apr. 19.

SQUIRES, MARJORIE: Buffalo, N. Y., Apr. 20.
 STRATTON, CHARLES: Albany, N. Y., Apr. 21.
 THORNTON, RENEE: Columbus, O., Apr. 15.
 TITTMANN, CHARLES TROWBRIDGE: Washington, D. C., Apr. 16.
 VAN DER VEER, NEVADA: Fitchburg, Mass., Apr. 20.
 VREELAND, JEANNETTE: St. Louis, Mo., Apr. 14.
 Cincinnati, O., Apr. 16.
 Ithaca, N. Y., Apr. 23.
 WHITEMAN'S ORCHESTRA: Cincinnati, O., Apr. 21.
 WITTGENSTEIN, VICTOR: Ithaca, N. Y., Apr. 23.
 Milan, Italy, Apr. 18.
 Vienna, Austria, Apr. 20-21.
 ZIMBALIST, EFREM: Cleveland, O., Apr. 9, 11.

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delightful," and she "afforded equal pleasure in arias, ballads and folk songs." The Bee commented that "Perrysburg is still talking about the brilliant recital given by Cecilia Guider." The critic of the Journal went so far as to describe her voice as "beautiful, and used with a feeling that appeals."

Boston Press Praises Hartmann's Playing

The press of Boston was most complimentary when Arthur Hartmann, violinist, made his return to the Hub City on October 29. The Globe said in part: "A large audience at Jordan Hall and cordial applause welcomed his musicianly performance of an exacting program. Clarity and elegance are the qualities Hartmann most admires and in which his interpretations excel. His cool, pure tone is agreeable after the cloying lushness of the Russian school of violinists. His mastery of his instrument is not ostentatious enough to deserve the half-derogatory epithet of 'virtuoso.' His playing is that of a musician. Phrasing, nuances of rhythm and shading all commend it."

The reviewer of the Boston Herald was of the opinion that "There was every reason for the audience's friendly approval, for Mr. Hartmann is surely a very capable violinist. About a violinist's technic it is not discreet in everybody to speak. The proficiency, furthermore, of a player of Mr. Hartmann's repute may safely be taken for granted. Musically, Mr. Hartmann seemed last night to seek, above all else, repose. Where calmness suited, Mr. Hartmann was happiest, as in the Bach and Corelli adagio movements, the gentler varieties of the Chaconne and, above all, in the Vivaldi Largo."

Equally praiseworthy was the Christian Science Monitor: "He played with incision, directly, understandingly, with the capabilities of a seasoned artist. He was noticeably best in moments of restraint, in measures of contemplation. . . . The audience appeared entirely pleased with whatever was offered; Mr. Hartmann could not well have hoped for a more sincere and honest welcome."

Victor and Cedia Brault in Lecture-Recital

Victor and Cedia Brault were heard in a lecture-recital at Coroni Mundi Hall, April 2, the subject being Human Emotions Revealed by Music. Mr. Brault prefaced an interesting program by a brief talk. Mme. Brault rendered two numbers by Gluck and Purcell, two by Schumann and two by Fauré. She sang with artistic style and interpreted with sincerity and much feeling. Her diction in English, German and French was excellent indeed and her charm both of manner and singing won her a cordial reception. Several encores were added. Mr. Brault was heard in Handel and Bach numbers, two songs by Schubert and two by Duparc. His colorful baritone voice gave much delight in effective interpretations. His diction in all three languages was likewise most commendable and he, too, was called upon for encores. Meta Schumann at the piano was admired for her skillful accompaniments. The intimate recital hall was filled by an audience which expressed its appreciation of the entire recital in hearty applause.

Liebling Pupil in Aida

Gene Armstrong, soprano, sang the Priestess in Aida at the Manhattan Opera House on March 22 and 28.

REVIEWS AND NEW MUSIC

Books

(The Tone-Relation Institute, Ogden, Utah)

The Tone-Relation System of Sight Singing, by Fredric Moss.—The foundation of the idea for simplified sight reading as proposed by the author of this book seems to be the simple expedient of numbering the notes of the scale instead of naming them. The natural result is an immediate perception of relationship, as it is obvious that 1 will be six steps removed from 6 and 3 two steps removed from 5, etc. The plan is simple and effective and it is developed in this large book—it has more than 250 pages—in a very comprehensive manner with the inclusion of a lot of related material that should prove valuable to the student.

In connection with the training of the ear and the sense of pitch is also the training of the eye so that one learns to recognize instantly the distance between notes and the significance of this distance. It is brought insistently to the attention of the student, so that he cannot fail to appreciate it and profit by it. The matter of accidental sharps and flats is then subsequently taken up in a progressive manner, using the simplest musical phrases first and advancing to the more unusual by degrees. The book is good and to be recommended.

Music

(Universal-Edition, Vienna)

Second sonata for violin and piano, by Louis Gruenberg.—Mr. Gruenberg is the well known Russian-American modernist, who is now living abroad and doing some very effective writing. His work does not appear to be inspired but it shows good musicianship, a commendable common sense, and a desire to do things that are worth while rather than merely excessive futurisms. This sonata is a very vigorous, passionate work, extremely difficult for both instruments, but very well worth while.

Polychromatics, by Louis Gruenberg.—Under this title Mr. Gruenberg collects a series of eight piano pieces of many various designs and no doubt many meanings, some of them indicated by the titles. There is, for instance, A Rag-Time Fragment, which is good piano music but very bad rag-time—since it ruins rag-time to be civilized after the Stravinsky-Milhaud-Gruenberg method. Another of the titles is The Knight of the Black Pool, one of the most effective pieces in the collection.

Cowboy's Christmas, by Jaromir Weinberger.—One wonders who this Weinberger may be. The titles of his pieces are all English, this little set being a Cowboy's Christmas, To Nelly Gray and Banjos. They are edited and fingered by Otakar Sevcik. Each one is just a little short sketch, the violin part filling only one page of music. One of them is dedicated to Frances Yontz of Ithaca, N. Y., so that it may be assumed that Weinberger has been in America or is a native American. Probably the reviewer should know all about him but must acknowledge ignorance. However that may be, the music is the kind of caricature of Americanisms which is certainly not complimentary to this country. It is, after all, not pleasing to one's self-respect to be picturesque savages.

Second sonata for violin and piano, by Joseph Achron.—Here we have another work of startling modern complexity. The tonality is very vague and the rhythm is not much less so. Needless to say, both piano and violin are extremely difficult—in one place the composer needs four lines to express his piano part; in another place there are three lines in the piano part. Such music is undoubtedly interesting, and obviously the work of a past master of the technic of writing, but oh, how one would like to have a melody once in a while!

Quatre Tableaux Fantastiques, by Joseph Achron.—This has as sub-title, Third Suite. It is for violin and piano and consists of four parts. It seems for some reason less advanced than the work just reviewed, and it shows a greater apparent desire to write worth-while music. The violin part is brilliantly and beautifully written, and some of the themes are effective. It is very difficult for both violin and piano and its proper rendition will require a virtuoso technic.

Suite Bizarre, by Joseph Achron.—A sub-title calls this Cycle Des Rhythmes. The music impresses one as being extremely mathematical. There are nine parts, with names that suggest either dances or portions of a pantomime, ending with a Marche Grotesque, but it is difficult to enthuse over the music. As aforesaid, it gives the impression of being the result rather of calculation than of inspiration. In this it is the counterpart of a whole lot of the music that has been written since the best days of Strauss and Debussy.

Love-Offering, by Joseph Achron.—A melodic violin piece of which the violin part covers a single page. It possesses everything except beauty. If this is a love offering we prefer hate.

Two Moods, by Joseph Achron.—It is surprising how unequal this writer is. Both of these two moods are highly attractive, and instead of being mere experiments in something or other, they give evidence of an attempt to write really effective music. The sense of tonality is much stronger than it is in the other works, and although there is a lot of unnecessary modulation, the music is generally coherent and undoubtedly effective.

Sonate for piano, by Hanns Eisler.—The reviewer would like to know what we are coming to. Piece after

piece is handed out so full of technical complexities that only the virtuoso could dream of touching them, and the general feeling that one gets is of a febrile mentality that certainly does not bid well for the future of art. This piano sonata is neither good nor bad, it is just empty. It is the work of a man who writes music with his brain and not with his feelings. Even his method of notation indicates affectation. He writes for instance: C flat, B double flat, B flat as a melodic line, which is inexcusable no matter what the harmony may be. He also, like all modernists, leans upon the dissonance of the large seventh, such chords as C sharp, E, C natural being of common occurrence, and with this chord in the right hand we find E flat in the left hand. If this is the music of the future, we have reason to congratulate ourselves that none of us will last very long in this phantasmagoria which is awaiting the world.

Cleveland Institute Notes

CLEVELAND, OHIO, April 1.—In a quaint gown of emerald velvet, with her ebony hair wound in a coronet about her head, Wanda Landowska recently made a lovely figure at her harpsichord recital at the Cleveland Institute of Music. Her sympathetic interpretation of the tinkling, silver melodies of the seventeenth and eighteenth centuries gained new admirers for these little known classics. In speaking of her recital, Eleanor Clarage, music editor of The Times, said:

"Wanda Landowska, in her recital at the Cleveland Institute of Music, did something that seemed just a little bit unkind to her audience. She set so high a standard for the playing and interpretation of the classics as to make almost every pianist we may hear in the future mediocre by comparison. . . . Her touch was light and sparkling, and her long, agile fingers drew tones of limpid purity from the keys. Her runs were rippling and silver-smooth; her pianissimos exquisitely delicate and her forte passages ringing and sonorous."

Mme. Landowska's program consisted of works by Handel, Mozart, Bach, Haydn, Rameau, Daquin and Scarlatti. Some of her numbers she played at the harpsichord and others at the piano. Ernest Bloch, director of the institute, in introducing Mme. Landowska remarked that it was a pity all music lovers and students of music in the city could not be there, and the thought was echoed on every side.

Of much interest was the recital given March 27 by the institute chorus. This was the first public appearance of the chorus this season and also its first recital, under the leadership of John Peirce. The chorus was founded by Ernest Bloch to give all Clevelanders who like to sing a chance for the best kind of choral opportunity.

Work of directing the society was assumed last fall by Mr. Peirce, upon his joining the institute as head of the voice department. The chorus sang Haydn's oratorio, The Seasons; there are 115 mixed voices in the organization.

Mr. Peirce conducted choral societies in New England for several years before coming to the institute and was himself soloist with the Boston Symphony chorus and with many of the leading choral societies in the East. The re-

cital of March 27 introduced him to Cleveland in the role of chorus conductor. He was presented as a soloist in the fall.

Leginska Breaks Richmond Record

According to Richmond newspapers, Leginska's recent recital there had the largest attendance of any recital which the Richmond Woman's Club has ever had. According to the Richmond News Leader, "it was such a recital as the club seldom, if ever, had the opportunity of hearing. Leginska is a towering artist. She has such qualities in her playing as are ordinarily thought of as masculine—rugged power, surging passion—tremendous, superlative in scale, and added to these the warm tenderness of the woman." Her recent Columbus recital was also a record breaker. Eighteen hundred people attended and many were turned away.

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New York Matinee Musicale Program

The musicale at the Hotel Ambassador on March 29 marked the close of a most successful season for the New York Matinee Musicale. Rosalie Heller Klein, president. One of the main purposes of the society is to introduce promising young artists who have as yet had no opportunity to show their merits to a larger circle of music lovers. Even this first season some of the young artists appearing on these programs have secured other engagements as a result and have been brought to the attention of persons influential in musical circles. The society has among its directors and on the advisory board a number of well known concert artists, most of whom have appeared in some of the programs this year.

The club also aims to present unusual music and things that are not frequently heard. On the last program such numbers were D'Un Cœur qui T'aime, by Gounod, and Bach's Kaffee Cantata. The latter, of humorous nature,

was written by Johan Sebastian Bach for the entertainment of his large family. Earl R. Hunt gave a brief synopsis of the cantata, which was well rendered by Harrington Van Hoesen, baritone, as Father Schlendrian; Mary Merker, soprano, as Lieschen, his daughter; James E. Birmingham, tenor, as the Narrator, and Berthe Van den Berg, pianist. The participants rendered it artistically and displayed voices of fine quality. Gounod's The Hearts That Love was given by an unusual and interesting combination: soprano, Marie Verda; baritone, Harrington Van Hoesen; violin, Helen E. Vogel; harp, Louise Kavanaugh; cello, Max Froelich, and harmonium, Berthe Van den Berg. The instruments blended beautifully and gave good support to the pleasing vocal parts.

The noted composer-pianist, Harold Morris, gave two groups of solos, one containing numbers by Wagner-Liszt, Liszt, Debussy and Brahms, and the other being all Chopin. Mr. Morris' well known artistry was evidenced in his sincere and musicianly interpretations, backed by admirable technical skill. Particularly brilliant was his virtuoso rendering of Liszt's second Hungarian rhapsody. Helen Rid-dell, soprano, gave much delight in a group of songs by Schubert, Christiana Kriens and Wintter Watts, and Mi-caela's air from Carmen. She has a voice of beautiful

quality and sings with admirable artistic intelligence and finesse. Christiana Kriens' lovely song, Vision, won special favor. Helen Chase accompanied her effectively. An aria from Die Walküre was sung by Marie Verda, who is the possessor of a brilliant soprano voice of ample volume and dramatic quality. Max Froelich, cellist, added pleasure and variety to the program with his playing of Boellman's Variations Symphoniques. Josef Adler accompanied him artistically. The program opened with an Invocation by C. Hugo Grimm (also a member of the club), played by Helen E. Vogel (violin), Louise Kavanaugh (harp), Max Froelich (cello) and Berthe Van den Berg (harmonium). A capacity audience received the entire program enthusiastically.

Pupils of Graffman Praised by Heifetz

Vladimir Graffman, Russian violinist and exponent of Leopold Auer, is making a big name for himself as a teacher. His pupil, Nickos Camhourakis, who previously has given recitals in New York, Chicago and Boston, recently played with success in Washington, Cleveland, Detroit, and many other cities. Joseph Gingold appeared in three concerts recently: March 18, Washington Heights

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Maurice Goldberg photo

VLADIMIR GRAFFMAN.

Center; 21, Carnegie Chamber Music Hall, and 22, Arion Temple, Brooklyn. Leon Stern played on March 21 at the New Utrecht High School, and Sidney Horwitz, on March 22, at the Brooklyn Academy of Music.

Recently a few of Mr. Graffman's pupils had the privilege of playing for Jascha Heifetz, among them Nickos Camhourakis, Joseph Gingold, Abe Zifkin and Sadie Schwartz, the last being the gold medal winner of the last year's Music Week contest. Mr. Graffman received the following letter from Jascha Heifetz:

My dear Mr. Graffman:
The pupils I heard a few days ago played unusually well and I think you may feel more than satisfied to have such a promising class.
Sincerely yours,
(Signed) JASCHA HEIFETZ.

On February 15, the second pupils' recital took place at the De Witt Clinton High School, and on May 3, the last pupils' recital of the season will be given.

Two Dates for Salzedo

Carlos Salzedo will be heard in Columbus, Ohio on April 15 and in Philadelphia April 16.



KOCHANSKI AND STRAVINSKY.

Kochanski has something of interest for his concerts next season. During his recent visit to this country, the eminent Russian composer, Stravinsky, was a frequent guest at the Kochanski home in New York. The two have been close friends for years, one of the marks of that friendship showing itself in Stravinsky promising to arrange a suite in six parts, for violin and piano, from his ballet, Pulcinella, as a special tribute to the distinguished Polish violinist. On May 16, Kochanski sails for his summer season abroad, where he has engagements with the London and Queen's Hall orchestras and the Colonne Orchestra in Paris. He will also give recitals in these cities and a series of ten concerts in Poland before his return in the fall.

GRAND RAPIDS SYMPHONY PLAYS HADLEY'S COMPOSITION

Courboin's Seventh Appearance—St. Cecilia Society
Active—Notes

GRAND RAPIDS, MICH., March 20.—Ending a successful season of excellent concerts, the Philharmonic Concert Course presented Rachmaninoff in recital on March 13 in the Armory.

CHARLES COURBOIN

Charles Courboin gave his twice postponed organ recital on March 17 in Fountain Street Baptist Church. He is popular with local audiences, this being his seventh appearance in the city. He was again welcomed by a capacity house, hundreds being turned away.

SYMPHONY ORCHESTRA

The Grand Rapids Symphony Orchestra, Karl Wecker conducting, gave its first concert of the season on February 4 in Central High School. The orchestra, which now has seventy members, gave an admirable performance, showing continued improvement in all sections. Mr. Wecker succeeded in drawing from it a beautiful tone quality and his readings were given with taste and artistic feeling. The numbers included the Beethoven first symphony, Finlandia by Sibelius, and Hadley's overture, Herod, which was conducted from the manuscript score loaned Mr. Wecker by the composer.

FANNIE BLOOMFIELD ZEISLER

On March 6 was given the last artist recital of the year, presented by Fannie Bloomfield Zeisler, pianist. In her usual vivid manner she played an interesting program.

ST. CECILIA SOCIETY NEWS

The St. Cecilia Society has had a number of meetings, the one on February 6 being the annual Flower Day, in charge of Mrs. F. M. Davis. Those taking part were Hila VandenBosch, pianist; Hazel Clark, violinist; Elsa Hoertz, harpist; Mrs. Henry J. Palmer and Florence Williams, sopranos; Mrs. F. A. Montelius and Mrs. H. W. Garratt, contraltos, and Mrs. Russel Cole, accompanist.

On February 20 traditional Jewish music was featured with Mrs. Paul Kemper chairman of the day. Appearing on the program were Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, contralto; Gertrude Kramer, pianist, and Charles Bell, violinist, with Ruth Bell and Eleanor Bramble, accompanists.

On March 20 the regular program was given by the St. Cecilia String Quintet. It played delightfully, assisted by Mrs. J. A. Michaelson, soprano, who sang three groups. Mrs. Thomas C. Irwin was chairman of the day.

Two of the society's Lenten morning musicales have been given, the first one on March 4 by Richard Czerwony, violinist of Chicago, who made his fifth appearance before a local audience. To satisfy his pleased listeners he was obliged to add a half dozen encores to his popular program. His accompanist was Helen Baker Rowe.

The second concert in this same series was given by Rosine Morris, pianist of Chicago, who played an interesting program. She displayed charm, brilliance and much musical feeling, and was enthusiastically received. In the evening she played two groups in an artist concert held in Temple Emanuel. Others appearing on the program were Pauline Kleinmaier, soprano; Nathan Leavitt, violinist; Louis Evans, cellist, and Eleanor Bramble and Helen Baker Rowe, accompanists.

Members from the St. Cecilia Society attending the meeting of the Michigan Federation of Music Clubs held in Ann Arbor this week were Mrs. Huntley Russell, president; Mrs. F. Dunbar Robertson, first vice-president of the State association; Mrs. C. A. Donaldson, Mrs. Bernard S. Warren, and Elsa Hoertz, who were delegates; Mrs. William H. Loomis, Reese Veatch, Mrs. W. H. Wismer, pianist, who represented the local society on the program, and Eleanor Bramble, who was one of the accompanists at the contest for young professional musicians. Prizes in the contest were won by Hila VandenBosch, pianist, pupil of Marguerite Colwell of this city and of Clarence Eidam of Chicago, and by Olin Bowen, bass, pupil of Reese Veatch, local baritone and voice teacher. Mrs. Robertson was elected State Historian. Attending as delegate to the Junior Clubs was Olive Tuller, chairman of the student division of the St. Cecilia Society. She also acted as accompanist for Lillian MacFall, violinist and prize winning pupil of Clyde Tuller, who played at the Junior Club's luncheon.

The St. Cecilia Society gave a program in Creston High School on March 12.

Three concerts were arranged by the society at South High School on February 15, 22 and 27.

NOTES

A concert was given at Union High School on March 5 by Union High Orchestra and Band, directed by George Amos, and by the Girls' Chorus and the Boys' Chorus directed by Irene Dunn Burns.

Walter Blodgett, assistant organist at St. Mark's Pro-Cathedral, played on March 15 at the church. He was assisted by Mrs. Michaelson, soprano; Andrew Sessink, tenor, and the Boys' Choir.

An enjoyable organ recital was given on March 5 in Fountain Street Baptist Church by the organist, Emory Gallup. Mr. Gallup has joined the faculty of the Grand Rapids Conservatory of Music and will head the department of harmony, theory and musical appreciation.

The Chicago Concert Company—Marie Sweet, soprano; Kathleen Ryan, contralto; Edythe Sackett, pianist; Paul Mallory, tenor, and Frank Bennett, bass—gave a program on March 13 in the First M. E. Church.

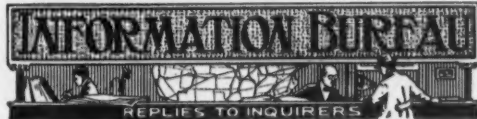
The following pupils of Chester Berger gave a piano

recital in his studio on March 18: Gertrude Wissink, Marion Allen, Eva Piercy, Verna Hewer, Arnold Levandowski, Margaret O'Conner, Lena Van Dam, Gerald White, LaVange Johnson, Carolyn Lewis, Morene Shefman, Isla Johnson, Minerve Ryckman, Ruby DeVries, Iris DeVries, Abbie Wedgewood, Dorothy Munshaw, Frances Schuitema, George Woodall and Gordon Lake.

Others who have given pupils' recitals this month are Arthur Andersch, Blanche Fox Steenman, Irene Greenley May and Charles F. H. Mills.

The Girls' Glee Club of Hope College, Mrs. William J. Fenton director, has returned from a three weeks' concert tour in the East. Concerts were given in Rochester, Fultonville, Albany, New York, Paterson, Passaic, Douglas, Schenectady, Herkimer, Marion, Scotia, Newark, Palmyra, Brooklyn and Cleveland.

Albion College Glee Club, of twenty-four, directed by Prof. D. C. Ringgenberg, was heard on February 5 in First M. E. Church.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

HOW TO PRONOUNCE

Proschowsky, Pro-schow-ske. Landowska, Lahn-dov-akah.
Chemet, Shem-ay. Dukas, De-kah.
Adamowski, Ahdah-mov-ske.

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"Will you be good enough to let me know the name of the publisher of the piano composition, 'By The Frog Pond', by Siebeck?"

It is published by Arthur Schmidt, Boston, Mass.

END OF MUSIC SEASON

"Will you tell me when the music season ends in New York?"
That question is difficult to answer for there is so much music during the spring and summer, after the "season" is supposed to be over, it could almost be said that there is no end. Really the season is supposed to close with the conclusion of the Metropolitan Opera House performances, some time in April, but then comes the aftermath of recitals that extend into the early summer months. There is music to

be heard all summer, in one way and another, while, in the autumn what may be called a preliminary season begins in September. The regular orchestral concerts are well over by now, and the thick of the season lies between, say, October 10 and April 20.

MUSIC CLUB PROGRAMS

"I would very much like some information as to any book written on the subject of programs that could be used by a teacher. Perhaps a short account of the composer and his works, for which questions are arranged to enable the student to place the subject more permanently in his memory—something broader than the analytical notes of programs that are played by orchestras. It is unfortunate that we are away from large music centers and therefore not quite up-to-date as to musical happenings. It will be a great favor if you can recommend some book."

There is a book, published some years ago by the Oliver Ditson Co., Boston, edited by Arthur Elson, that is called Music Club Programs From All Nations, which might be of service to you. It contains a few facts as to the lives of the composers, programs of their works, and questions for those who wish to study; it is complete up to the latter part of the last century. This should be an excellent book for a teacher.

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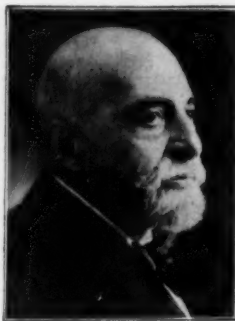
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The Chicago Musical College has again secured for its violin department for this summer's master school Prof. Leopold Auer, the illustrious violinist who literally has staggered the musical world with the accomplishments of his pupils. Prof. Auer's remarkable teaching is too well known to musicians to need amplifying here, and his pupils too well known to necessitate mentioning their names at this time.

Leon Sametini's appearances as soloist and in recital have been many since he went to the Chicago Musical College a few years ago at the call of the school, of which Carl D. Kinsey is general manager. His appearances have always awakened general admiration. From Sametini's studios have come some of the most brilliantly equipped violinists in America—violinists whose performances and

skill awoke the particular admiration of such masters as Prof. Auer and Eugene Ysaye. Sametini has the talent for imparting to others the knowledge which he possesses, and violin students from every State of the Union have en-



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As a pedagogue, Max Fischel long ago made a reputation for himself. A pupil of Cesar Thomson of Brussels, Belgium, Mr. Fischel appeared as soloist in many cities, but determining to make a special study of the pedagogic branch of his art, he has of late declined many concert engagements in order to devote all his time to teaching. Mr. Fischel has made a particular study of the training of teachers, and his classes in the normal department of the Chicago Musical College are always crowded.

With such authorities as Auer, Sametini and Fischel, the

Chicago Musical College's boast of its violin department is not exaggerated. Indeed, General Manager Kinsey is very modest in his statement that the school affords great opportunities to violin students and teachers.

NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, APRIL 9	Boston Symphony Orchestra, evening.....Carnegie Hall
FRIDAY, APRIL 10	Max Rosen, violin recital, evening.....Carnegie Hall
	Theodore Takaroff, violin recital, evening.....Aeolian Hall
SATURDAY, APRIL 11	Boston Symphony Orchestra, afternoon.....Carnegie Hall
	Philharmonic Orchestra, evening.....Carnegie Hall
	Bachaus, piano recital, afternoon.....Aeolian Hall
	Guimaraes, piano recital, afternoon.....Town Hall
	Ann Ree Weiner, song recital, evening.....Town Hall
	Philharmonic Orchestra and Schola Cantorum, evening, Metropolitan Opera House
SUNDAY, APRIL 12	Zimbalist and Sara Sokolsky-Freid, afternoon.....Carnegie Hall
	Harry Farberman, violin recital, afternoon.....Aeolian Hall
	Society of the Friends of Music, afternoon.....Town Hall
	Feodor Chaliapin, song recital, afternoon.....Metropolitan Opera House
MONDAY, APRIL 13	De Pachmann, piano recital, evening.....Carnegie Hall
	Beethoven Association, evening.....Aeolian Hall
	Cecilia Guider, song recital, evening.....Town Hall
TUESDAY, APRIL 14	Philadelphia Orchestra, evening.....Carnegie Hall
	Washington Heights Musical Club, evening.....Aeolian Hall
WEDNESDAY, APRIL 15	Banks Glee Club, evening.....Carnegie Hall
	Ruth Dale, costume recital, evening.....Aeolian Hall
	Elman Chamber Music Concert, evening.....Town Hall
THURSDAY, APRIL 16	Sophie Braslau, song recital, evening.....Carnegie Hall
	Singers Club of New York, evening.....Aeolian Hall
FRIDAY, APRIL 17	Leo Reconi, song recital, evening.....Aeolian Hall
SATURDAY, APRIL 18	Kitty Cheatham with orchestra, afternoon.....Carnegie Hall
	Harvard Glee Club, evening.....Carnegie Hall
	Sascha Helman, piano recital, afternoon.....Aeolian Hall
SUNDAY, APRIL 19	Pantomime with music, evening.....Carnegie Hall
	Young Men's Symphony Orchestra, afternoon.....Aeolian Hall
	Palestine Choir of Philadelphia, afternoon.....Town Hall
	Sibyl Mandell, costume recital, afternoon.....Princess Theater
MONDAY, APRIL 20	Ethyl Hayden, song recital, evening.....Carnegie Hall
	Rose Mendell, dancers, evening.....Town Hall
TUESDAY, APRIL 21	Gertrude Bonini, piano recital, afternoon.....Aeolian Hall
	Edward Rechlin, organ recital, evening.....Aeolian Hall
	Vladimir Drozdoff, piano recital.....Town Hall
WEDNESDAY, APRIL 22	Regina Diamond, song recital, evening.....Aeolian Hall

Hempel Recovers from Mishap

On March 24, the day before her recent Carnegie Hall recital, Frieda Hempel, walking in Central Park, slipped and fell, but picked herself up and thought nothing of the mishap. However, on the following evening, when some of the phrases which she sang called upon her to take unusually deep breaths, she felt a pain on the side on which she had fallen. The next day examination by a doctor showed that while she had been fortunate enough not actually to break a rib, the seventh one on the left side had been badly bruised. She was ordered to take several days of absolute rest, and by Tuesday of this week, when she was scheduled to leave for a tour to the Pacific Coast that will occupy two months, she was sufficiently recovered to be able to go.

International Council of Women to Give American Music Evening

At its convention, May 4-14, at Washington, D. C., the International Council of Women will present an evening of American music at the Washington Auditorium. The program will be made up of native compositions from early Indian songs down.



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EMILIE GOETZE,

an artist-pupil of the La Forge-Berumen Studios, who played a group of solos at the La Forge-Berumen Noonday Musicale at Aeolian Hall, New York, on March 27. The pianist was heard in MacDowell's prelude, which she rendered with great strength; Tchaikowsky's Meditation and Paderewski's Cracovienne-Fantastique, in which she displayed fine technique and splendid poise. (Ira L. Hill's Studio photo.)



EDGAR SCHOFIELD,

baritone, who, with his wife, Enrichetta Onelli, soprano, will hold vocal classes at their New York studio for a period of six weeks, beginning June 15. (Photo by Edwin F. Townsend.)



CLAIR EUGENIA SMITH,

mezzo soprano, en route for Europe on the Leviathan, with her faithful dog, Young. (Photo by Bain News Service.)



CECIL ARDEN

and Mr. and Mrs. Arthur Oberfelder, of Denver, photographed at Red Rocks, Colo. Miss Arden is having a very successful tour.



CLIFF GARRISON,

pianist, on his recent tour of Colorado. The thermometer registered ten below zero when this picture was taken but Mr. Garrison said he enjoyed it.



LOUISE HUNTER,

Metropolitan Opera soprano, who with Vladimir de Pachmann appeared at the Haddon Hall series of concerts in Atlantic City on March 14.



INGA JULIEVA,

Norwegian lyric coloratura soprano, and her charming daughter, Gioia. In Philadelphia on March 3, Mme. Julieva was granted a divorce from Kenneth Earl Lawton, the actor. (Kubey-Rembrandt Studios photo.)



DOROTHY FOX,

winner of the prize for soprano in the Philadelphia Music Club's contest for voice, violin and piano. The judges for the competition included such prominent musicians as Wasili Leps, Carolyn Beebe, Mme. Joseph Lhevinne, Grace Hamlin Taylor, Mme. Charles Cahier, Mrs. W. Walbarst, Frederic Freemantel, Carl Fleach and Dr. J. Fred Walle. (Photo by Kubey-Rembrandt Studio.)



MILDRED MILLS

(right), lyric soprano, who recently has appeared with success in lecture recitals, photographed with Helen Pritchard, harpist. Miss Mills filled an engagement in Paterson, N. J., on March 17, at which time she was assisted by Miss Pritchard. The soprano recently returned from a tour in the South. She is booked for an appearance in Ithaca, N. Y., April 16.

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PHILADELPHIA ORCHESTRA BACK FROM SHORT TOUR

Cortot Soloist—Civic Opera Company Presents Butterfly—
 Lea Luboshutz Heard—Pennsylvania Orchestra
 Makes Debut—Curtis Institute News—
 Newman Gives Lecture Series

PHILADELPHIA, Pa., March 25.—For the first and last
 time this season, the Philadelphia Orchestra did not play
 the usual afternoon and evening program on March 13 and
 14 as they were on tour. The cities in which they played
 were New York, Buffalo and Toronto (where the orchestra
 co-operated with the Mendelssohn Club in its annual
 Festival).

The first concert to be given after its return to Phila-
 delphia was on March 18 in the afternoon, at the Academy
 of Music, for the pupils of the public schools exclusively.
 This was the first of three performances, arranged with the
 co-operation of Dr. Pearson, superintendent of music, and
 the approval of Dr. Broome, superintendent of schools. The
 program included the Trumpet prelude by Purcell; the
 Scheherazade suite by Rimsky-Korsakoff, and a capriccio
 for bassoon and orchestra by Weissenborn, with Walter
 Guetter as soloist. The concert was made doubly interesting
 by Dr. Stokowski's explanations and stories.

CORTOT ORCHESTRA SOLOIST

The regular concerts were resumed March 20 and 21 with
 Alfred Cortot as soloist. The opening number was the
 overture, Le Carnaval Romain, by Berlioz, played in vigor-
 ous and lively spirit. The next number marked the appear-
 ance of the French pianist in the Schumann concerto in A
 minor. His interpretation and execution was charming,
 especially in the second and third movements. He was also
 heard later on the program, in a concerto by Germaine
 Tailleferre, the French composer. The concerto is in three
 movements, but short, and is decidedly rhythmical. Mr.
 Cortot's interpretation seemed eminently suited to the style
 of the concerto. The applause, after this number, was pro-
 longed, paying tribute not only to the pianist but also to the
 composer, whom Mr. Cortot brought out with him to
 acknowledge the ovation.

Dr. Stokowski gave an especially fine reading of the
 Chausson symphony in B flat major. The slow movement
 was particularly beautiful. The closing number was Fete-
 Dieu a Seville by Albeniz.

A week's absence made the orchestra seem even finer—a
 truly excellent orchestra and a splendid conductor.

CIVIC OPERA COMPANY

The performance of Madame Butterfly (in English),
 given by the Civic Opera Company March 19 at the Metro-
 politan Opera House, was one of their best this season.
 Helen Stanley was excellent as Butterfly, her beautiful voice
 being heard to full advantage. Marie Stone Langston was
 also fine as Suzuki. Paul Althouse, as Pinkerton, was a
 huge success throughout. Fred Patton's characterization of
 Sharpless was notable. His enunciation was particularly
 good.

The remaining parts were taken well by Philadelphians—
 Eleanor Leslie as Kate Pinkerton, Edouard Lippe as Goro,
 Valentine Figaniak as Bonzo, Theodore Bayer as Yanadori,
 Thomas F. Shay as the Commissioner.

The chorus and orchestra did splendid work, while Alex-
 ander Smallens conducted admirably. It is interesting to
 note that the house was sold out, with some standing.

LEA LUBOSHUTZ IN RECITAL

Lea Luboshutz, violinist, gave a fine recital in the Foyer
 of the Academy of Music, March 19. She displayed a rich,
 beautiful tone and a fine technique. May Mme. Luboshutz
 soon give Philadelphians the pleasure of hearing her again.

PENNSYLVANIA SYMPHONY ORCHESTRA

March 15 witnessed the successful debut of the Pennsylv-
 ania Symphony Orchestra, with Josef Pasternack as con-
 ductor, at the Academy of Music. The orchestra is com-
 posed of 102 Philadelphia musicians who played to an invited
 audience which filled the house.

The program opened with the Goldmark overture, In the
 Spring, followed by the Tchaikowsky symphony No. 4 in F
 minor. This was splendidly played, especially in the pizzicato
 movement. It was evident that much time and thought had
 been given to the symphony, both by conductor and orchestra.

Martin Lisan, pianist, was the soloist, playing the Liszt
 concerto No. 1 in E flat. Mr. Lisan played with assurance
 and spirit and was recalled many times by the enthusiastic
 audience.

The final number was Vltava by Smetana which was
 beautifully executed. Considering the difficulties under
 which the orchestra has worked the results were commend-
 able and it should accomplish big things in the future.

AT THE CURTIS INSTITUTE

An interesting series of faculty recitals is being given at
 the Curtis Institute of Music for the benefit of the students.
 Those having appeared up to date are Emanuel Zetlin, violin-
 ist; Michael Press, violinist; Austin Conrad, pianist; Horatio
 Connell, baritone; George Boyle, pianist; Berthe Bert,
 pianist; Mme. Charles Cahier, head of the vocal department;
 Carl Flesch, violinist, and Isabella Vengerova, pianist.

ERNEST NEWMAN LECTURES

Three interesting lectures upon music by Ernest Newman,
 London author and critic, were heard by members of the
 Philadelphia Forum and others in the Foyer of the Academy
 of Music. Mr. Newman was introduced by Dr. Leopold
 Stokowski, who said, "He is a man of vast experience, has
 a profound knowledge of music and great courage, giving
 his opinions with deep sincerity."

Mannerisms of the Great Composers was the subject of
 the first lecture; Sentiment and Sentimentalism in Music
 were clearly defined in the second; and My Impressions of
 Music in America was discussed in the last of the series.

M. M. C.

Alexander Savine's Xenia Performed in Part

On March 21, in the little theater of the Savine Studios,
 the first act of Alexander Savine's music drama, Xenia, was
 presented with scenery, costumes and orchestra. The text
 and music are entirely by Mr. Savine, and the English ver-
 sion by Rhea McCutchen. The first act is divided into two
 scenes between which Vespers was sung by Ivan Mladineo
 and Rainer F. Hlacha, in company with the opera class.
 The opening scene included in its excellent cast, Sidney
 Upjohn, Edmund Eiseman, Leo Samarofoff, Philetta Bom-

barger and Emil Blazevec. The second scene introduced
 Avo Bombarger, Lenore Cornwell and John Elvin. Partic-
 ularly mention should be made of the splendid work, dra-
 matically, of Mr. Elvin. Miss Cornwell, in the title role,
 displayed a delightful soprano voice, while Mr. Bombarger's
 equally excellent tenor was heard to advantage in his duet
 with her. Mr. Blazevec gave a splendid account of himself
 both vocally and histrionically.

As an introduction to the drama, Mr. Savine, who con-
 ducted the orchestra through the various musical portions of
 the presentation and its particularly interesting overture,
 spoke of his work, explained the source of his inspiration,
 and his motive in writing it. The audience, which was a
 capacity one, was more than enthusiastic, and Mr. Savine
 was forced to make many acknowledgments after his ad-
 dress and at the conclusion of the drama. The orchestra
 did well, following his directions with skill and care.

Mr. Savine announced that the second act to his drama
 would be offered within two-and-a-half weeks.

Frank Parker a Versatile Musician

Frank Parker, head of the vocal department at the Utica
 Conservatory of Music, was the speaker at a recent club
 luncheon, discussing The Business of Music. He pointed
 out that musical talent is decidedly an asset to the commu-
 nity and urged more civic pride. He spoke warmly in behalf
 of the student and deplored the usual attitude of clubs and
 other organizations who expect young musicians to offer
 their services for nothing. He believes that they should
 insist upon their rights to be paid by clubs, for does the
 club think of calling up the printer, the florist, the caterer
 and ask for free service?

Mr. Parker recently made his first appearance as con-
 ductor of the Choral Society of Sherrill, N. Y., and
 scored a decided success. The chorus did excellent sing-
 ing throughout the program, and especially in the Men-
 delssohn motet, Judge Me, O, God.

A number of Mr. Parker's pupils at the Utica Con-
 servatory appeared in recital at the New Century Audi-
 torium. Those taking part in the interesting program were
 Grace Hughes, Bernice Breslin, Helena Schafer, Ronald
 W. Coates, Grace Cunningham, Thomas P. Owens, Mildred
 Ueltschi and Jeannette Scherline. Mr. Parker furnished
 the accompaniments.

Rata Présent Appreciated

The accompanying letter speaks for itself:

Richmond, Va.

Dear Miss Présent:

I cannot let you leave Richmond without a word of appreciation for
 the fine recital you gave the Woman's Club this afternoon. I do not
 remember a more successful afternoon in the past ten years.

Your program was perfectly balanced, but one that would have been
 beyond any but an artist of the first rank, and the variety that it
 offered gave you an opportunity to display an astonishing versatility.
 Your audience, which was a very critical one, was with you from
 the first, and they, collectively and individually, expressed to me their
 enthusiasm for your interpretation and their admiration of your mar-
 velous technique.

I thank you most sincerely for your great kindness in coming to us
 on such short notice and giving us the pleasure which we shall always
 remember and which we shall hope to repeat.

With cordial regards and all good wishes,

Very sincerely yours,

(Signed) JULIA SULLY,

President, Woman's Club.

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PSYCHOLOGY IN THE CONCERT HALL

(Continued from page 18)

A quarter of a century ago Herbert Spencer wrote: "In all places and in all ways there has been going on during the past fifty years a recrudescence of barbaric ambitions, ideas and sentiments and an unceasing culture of blood-thirst." In another essay he says: "A kindred reversion characterizes our art-periodicals. Many of the things they offer for admiration suggest, at first, that there is taking place a violent reaction from the pursuit of the beautiful to the pursuit of the ugly; but contemplation proves that the ugly is usually the medieval."

Was Herbert Spencer right or wrong? The Great War let loose the barbaric sentiments of the whole human race. For years the progress of civilization, the march of intellect, the development of art, the expansion of literature, were arrested. The primeval brute of the fundamental savage held sway. The psychology of the nations could not but be altered. It was for that war-born psychology that most of the modern music was written. The minds of the composers were unconsciously made barbaric. And now begins the reaction, or the progression, or whatever you choose to call it. The culture of the ugly often takes the expression of the culture of the medieval. Composers who were the accredited leaders in experimental discords are turning to Bach, when they do not go still farther from the musical expression of modern composers.

This return to barbarism, or a slight retrogression towards barbarism, is nothing new in the history of civilization. The poets of ancient Rome were forever praising the prehistoric days of their ancestors—the "golden age," as they called it. In our time we see harmless displays of this recrudescence of the barbaric in the taste for cumbersome, crudely made mission furniture, for primitive rushbottomed chairs which the farmhouses of New England have discarded. In Europe today American tourists are often distinguished from other tourists by the spectacles they wear, with very broad lenses and heavily accentuated rims made of a celluloid imitation of the horn or tortoise shell spectacles worn a century and a half ago by Sir Joshua Reynolds, Dr. Johnson, and Benjamin Franklin.

The human mind appears to jump from one extreme to the other with greater facility than it moves from the normal to either extreme. I know several young composers in Paris at the present moment who write music which has no connection whatever with the ordinary harmonies of a Wagner or a Tchaikowsky, whose studies and researches are all in the songs of ancient Greece, the Arabs of Tunis, the Bengalis, the Chinese, but to whom Chopin, Schumann, Brahms, Beethoven, are detestable. There is nothing remarkable in this. It is the well known psychological freak of the recrudescence of the barbaric. The discoveries these composers are making are as marvelous as the discoveries an infant makes when it finds that it can move its toes. Thousands of young composers, painters, sculptors, poets, have made those same deviations from the normal path of progress in the years gone by, and thousands more will do the same. If they could live a thousand years they would witness an unbroken procession of radical experimenters.

The musically untrained music critic and art ignorant judge of art of whom I spoke a few paragraphs ago, studies the paintings of Albrecht Dürer by way of modern relief from his researches into the pitiful art of Central Africa. Considered as the highest expression of the aspirations of the lowest of negro races, this art must command our respect; but for the descendant of a very long cultured and educated white race to go into raptures over the hideous ugliness of a cocoa nut god and a distorted clay female only shows what caprices psychology may follow when the feelings of the original savage are forced up through the superimposed covering of intellect and education, even as the internal fires of the earth occasionally thrust up a stratum of primitive rock through the accumulated earth above it.

Nevertheless, these same sons of toil, as they call themselves—who have nothing to give and everything to receive—have very much to do in forming and directing the psychology of the crowd. The artist cannot escape their baneful influence. He must take the world as he finds it and adapt himself as best he can to the post-war psychology. The psychology of certain cities and nations will always baffle him. He will have more success in one place than in another. He will notice that some artists are important west of the Mississippi and insignificant east of it—men of vast weight in New York, and of no account in Chicago.

Such are the ways of psychology. Did not the great potentate from Siam feel himself humiliated and vanquished by the psychology of the British ambassador who wore two useless buttons on his coat sleeves?

Paris, February, 1925.

Benefit Concert for Joseph Heppel Home

A concert for the benefit of the Joseph Heppel Home in Limburg, Germany, was given in Carnegie Chamber Music Hall on April 3. The program contained numbers by Brahms, Schubert, Ravel, Elsenheimer, Bach, Mozart, Beecher and Burlingame. The participants were Charlotte Rado, Kenneth MacIntyre, Mary Craig, Marietta Bitter, Alice Ives Jones, G. H. Lugin, Oswald Satzinger, Grace Castagnetta, Beatrice Anthony, Anna Batton, E. J. Bendt,

and J. T. Hurley. Dr. N. J. Elsenheimer was at the piano for the three of his own compositions, which proved beautiful and scholarly works.

Brick Church Honors Dickinson

The Brick Church tendered a reception and supper to Clarence Dickinson, March 5, in celebration of his fifteenth anniversary as organist and choirmaster. The rooms were artistically decorated, and addresses were made by Rev. Dr.



CLARENCE DICKINSON.

William Pierson Merrill, pastor of the church; Alfred E. Marling, chairman music committee; Samuel McCune Lindsay, president men's association, and Mrs. Orton G. Dale, president women's association. A musical program was presented by the quartet and choir of the church, with some numbers also by the Tuskegee Quartet. As souvenirs of the occasion there were presented, suitably inscribed, to Dr. Dickinson a gold mounted baton, and to Mrs. Dickinson a silver bowl (a replica of the one in the Metropolitan Museum, made by Ephraim Brascher in 1786). The programs contained a picture of Dr. Dickinson at the organ, and a poem by Dr. Merrill, the pastor, inscribed "To Clarence Dickinson on the completion of fifteen years of musical ministry in the Brick Church."

Liebling Pupils Engaged for Atlanta Opera

The Municipal Opera Company of Atlanta, which is to present light opera for six weeks, beginning on June 15, has engaged for important roles three pupils of Estelle Liebling. They are: Ann Yago, contralto; Louise Wright, soprano, and Charles Schenck, baritone. The conductor of the company is to be Paul Eisler, Metropolitan Opera conductor.

Hughes Pupil Busy

Lalla Thomason, pianist and artist-pupil of Edwin Hughes, has appeared recently with much success before the Texas Club in the Plaza Hotel, at the Studio Club, and before the Women's Philharmonic Society.

Successes of Gescheidt Singers

Marian Alta, soprano, who, as understudy in Rose Marie has already sung the title role, won new laurels on March 14 at Madison Square Garden when she substituted for Miss Ellis at the benefit for crippled children. She sang the Indian Love Call from Rose Marie, and was received with approbation by an audience of 2,000. On March 14 Miss Alta was soloist at the Pleiades Club. The young singer has a warm, lyric voice of lovely quality and exceptional range.

Irene Jacques, dramatic soprano, left recently on an extensive concert tour of the country with the Hearn Sisters not to return until sometime in June. Miss Jacques will sing part of her program in costume, featuring Carmen, to which role she is especially suited with her warm, full voice of color and extensive range. Miss Jacques' natural ease of singing and versatility enable her to sing as well the most delicate types of songs with great charm; her repertory includes the standard French and German songs and operatic arias.

Edward Johnson Announced in Tokio

It has been announced in the Tokio (Japan) newspapers that Edward Johnson, tenor of the Metropolitan Opera, will arrive there the latter part of May for a number of concerts. With him will be his accompanist of several years, Ellmer Zoller. The two artists will give fifteen concerts in the Orient, three in Tokio, and one in Osaka. They will leave Seattle on the President Jackson of the Admiral Oriental Line.

Dadmun Recital, April 28

Royal Dadmun, baritone, will give a song recital in Aeolian Hall on April 28.

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GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.
MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo. Normal Class Jan. 5, 1925.
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HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Albuquerque, N. M., March 12; Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10.
MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April 1st, June 22nd, Aug. 1st.
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CINCINNATI ORCHESTRA PLAYS SOWERBY SUITE

CINCINNATI, OHIO, March 23.—The most interesting feature of the pair of concerts of the Cincinnati Symphony Orchestra, on March 20 and 21, was the first American performance of a suite of four short orchestral pieces, entitled *From the Northland*, by Leo Sowerby of Chicago. Though composed in Rome, they are the record of the impressions induced some years before by the Lake Superior country. Originally for the piano, and including a number omitted in the orchestral version, they were scored in July, 1923. The titles of the pieces are: *Forest Voices*, *Cascades*, *Burnt Rock Pool*, and *The Shining Big-Sea Water*. The first consists of a strangely sluggish and formless melody in dissonant intervals, above a soothing basso ostinato of low strings pizzicati. There are Debussyesque chords in the muted strings, acidulous in quality. The music swells into the brasses, returns to the original mood, and then dies away. It succeeds admirably in evoking the atmosphere of a quiet forest-glade.

The second is built upon a chromatic running figure in the flutes, with a leaping melody in the other woodwinds. If it be a brook flowing along over its shallows, it lacks the merry inconsequence of the traditional meanderer, and flows with quite a modernist melancholy. Suddenly the brasses shrill forth—the smooth surfaces of the rivulet crash into discord and foam—but the obstacle past, the brooklet flows on once more. This number has a good deal of piquancy and charm.

The third, *Burnt Rock Pool*, is the most conventional of the quartet with a repetitional melody sung by the solo cello, a refrain of muted strings, echoes in the first horn—a middle section of rising passion, and an orthodox da capo.

The fourth is the most original. It is built upon one wild and Indian-like leaping figure. But its strains (as is inevitable with program-music) seemed to this listener to partake of the tragic and bardic, like a summoning of the clans by the horns winding across the hills—much more than of the serenity or motion of the wild lake.

The scoring of the pieces is delightfully and skillfully done, with fine feeling and restraint. There is charm, graphic painting and a sure touch in the writing. Its stylistic mannerisms and general method hark back, it seemed, to MacDowell and Debussy. Altogether the work of an excellent painter of aquarelles, pleasing, of a certain beauty, but not overmastering. We cannot afford to imitate the Baudelaireism of Debussy. We need a more robust art.

The composer was present and acknowledged the enthusiastic applause of the audience.

Next came the *Franck Symphonic Variations*, played by Gitta Gradova, also of Chicago. The style of the young lady is modest and sincere. There was evidence of some degree of emotional maturity, and an adequate comprehension of the Franckian serenity and lyricism. The audience was volubly pleased, and was given as encore a Scriabin Etude.

The last half of the program consisted of the Tchaikowsky fifth. The good qualities of the orchestra under Mr. Reiner's leadership were well illustrated. It was played with dash and firmness, sureness and élan. The first movement was taken too fast, especially the *molto più tranquillo*. Doubtless Mr. Reiner wished to prevent the sweetness of the pulsating theme from becoming too cloying. The last movement struck one as never before as containing the key to the problematical program of the entire symphony, so abundantly indicated in the complex system of theme-repetition.

The concert was one of the most successful of the entire season. J. A. H.

BIRMINGHAM IMPRESSED BY BACHAUS' PIANISM

BIRMINGHAM, ALA., March 16.—Bachaus, the pianist, appeared in concert at the Southern Club on March 7, under the auspices of the Junior Music Study Club, before a discriminating audience and delighted with his virtuosity. This was the second artist concert to be presented this season by the juniors, who have been active all winter, under the leadership of their capable young president, Elizabeth Stone, sponsored by Mrs. J. W. Luke, of the Senior Music Study Club.

After the concert an impromptu reception was held for the artist and a dinner at the Southern Club was arranged in his honor that evening by the executive board of the club.

NOTES.

The Choral Art Club made its first appearance this season at the opening of the Russian Art Exhibition under the auspices of the Allied Arts Club. These singers, under the direction of Ferdinand Dunkley, sang a Russian part-song a cappella, and demonstrated a fine standard of excellence. Carlton P. Smith is president of the club which, besides its choral activities, will sponsor an Operatic Association in this city for the presentation of opera.

The Birmingham Music Teachers Association held an enthusiastic meeting at the Southern Club. Delegates were elected to represent the association at the Convention of the State Federation in Gadsden on March 26-28. Those elected were Mrs. J. W. Luke and Mrs. Odell King. Alice Graham gave a brief talk on *The Relation of the Music Teacher to the Newspaper*. Dr. Roy E. Hoke, of Birmingham-Southern College, delivered a psychological lecture on *Variations of the Self*.

Abigail Crawford presented pupils from her classes in a series of mid-term recitals last week.

Corrie Handley Rice presented pupils in recitals, the series being interspersed through two weeks.

Pearl Rosenfeldt and Mrs. Burr Nabors gave pupils' recital during the week.

Frank Rubineau Basenborg, Birmingham violinist, left for New York to study under Leopold Auer.

At the Thursday morning musicale presented at the Southern Club by the Music Study Club, an interesting program

was rendered by May Shackelford, soprano, and a trio composed of Fred Wiegand, violinist; Irvine Taylor, cellist, and Lalla Graham, pianist. A. G.

MUSIC VS. RAGTIME AND JAZZ

Their Origin

By C. M. MERICA

Manager of The New Haven School of Music.

[We publish this because we, too, are idealists and we believe, also, that America would do well to look upward not downward, in music. We cannot, however, fully agree with all of Mr. Merica's implications. We believe there is room for popular music—including ragtime and jazz—and that there are occasional bits of exquisite color in jazz. But we also believe that there is a tendency to take jazz too seriously.—The Editor.]

Music originates in the souls of men and women striving to rise above the material and the sensual into a fuller comprehension of eternal beauty, harmony and goodness. It is the universal medium of spiritual expression.

Ragtime and jazz, as generally heard, originate in sensuous emotion and usually in places of questionable character, and they are expressions of discord and degeneracy seeking worldly pleasure in sensuality.

THEIR APPEAL

Music appeals to man's higher nature, and a love for it is indicative of intellectual and spiritual understanding and refinement.

The others appeal to his lower propensities and they bespeak intellectual and moral degeneracy.

The tendency of the one is upward; of the others downward.

THEIR STUDY

The study of music is educational—promoting moral, intellectual, social and spiritual happiness—and thus it enriches, refines and beautifies life.

The study of ragtime and jazz, which in their origin and nature are the opposite of music, must produce the opposite effect.

Music is harmonious, and harmony, as it is sometimes defined, "is heaven." Jazz is discordance, and discord is—the opposite of harmony.

THEIR DEVOTEES

Music, therefore, usually finds its devotees in concert halls and in other places of culture and refinement; the others, most frequently in the cabaret, in the ballroom and in places of unrestrained and frivolity.

The great need of the world to-day is harmony; it has had enough of discord.

Kneisel's Interesting Accomplishments

Chamber music is well represented in the United States today, and interest in it and genuine appreciation have grown apace within the past few years. It indicates a real acquisition of culture on the part of Americans. In European countries, where music has formed a vital and natural part of people's lives and has done so for centuries, one expects to find acquaintance with chamber music, but in America it is a different matter. Although here there are some of the finest ensemble organizations in existence which attract interested and intelligent audiences all over the country, one would not have found it so twenty years ago. One of the pioneers in the struggle to bring proper recognition to this high art was Franz Kneisel, the well known violinist and instructor. Perhaps no single musician can claim more credit for developing a taste for chamber music in America.

Mr. Kneisel, who is a thorough musician, has had a most interesting life. Born in Roumania, he was active in European musical life and gained much from the friendship of such men as Brahms. In this country he had the degree of Doctor of Music conferred upon him by Yale and by Princeton. But his most important work was the forming of a string quartet which toured the country and gave many places their first taste of such music. He kept their programs on a high standard and gradually cultivated the people's taste so that audiences which looked slightly askance at a program containing anything as heavy as one whole quartet soon came to delight in a program of three quartets.

At the time of the disbanding of the Kneisel Quartet in 1917, the personnel was as follows: Franz Kneisel, first violin; Hans Letz, second violin; Louis Svecenski, viola, and Willem Willeke, cello. All are now holding important positions. Kneisel is still at the head of the string instrument department of the Institute of Musical Art, New York City, having been there since its foundation in 1905.

A few years ago a music colony was formed at Blue Hill, Me., and each summer finds a number of noted artists at Kneisel Hall. Mr. Kneisel does some teaching at Blue Hill, where there are splendid opportunities for ensemble work and there is inspiration from association with other artists. Many delightful hours are spent in the music room, which is large enough for concerts. In fact, by using the wide adjoining verandah three hundred may be seated. The hall now houses a very valuable collection of chamber music compositions, some of them rare editions. It includes the entire chamber music library of the late Gustav Schirmer, which was recently presented to Mr. Kneisel by Mrs. Schirmer in memory of her husband.

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TOLEDO SYMPHONY CONCERTS ENJOYED

Graveure With Eurydice Club—Flonzaley Quartet Heard
With Muriel La France—Notes.

TOLEDO, OHIO, March 19.—The Eurydice Club, in the second concert of the thirty-fourth season, presented Louis Graveure, baritone, as assisting soloist, on February 26 at the Coliseum. The work of this fine chorus of women's voices was of characteristic excellence under the direction of Mrs. Zella B. Sand. An incidental solo was given by Hazel Johnston Ioset, talented Toledo soprano, and Daniel McKenna, flutist, played on obligato for two selections.

Mr. Graveure sang delightfully and was warmly received. Arpad Sandor accompanied him at the piano and Mrs. John Gillett the club.

TOLEDO SYMPHONY GIVES FINE CONCERT

The Toledo Symphony Orchestra, under Lewis H. Clement, gave a much enjoyed program on March 10 at the Coliseum. This was the fifth concert of the present season which is the orchestra's fifth. Helen Wright Wilmington, young Toledo pianist, who has recently returned from a season's study with Alfred Cortot in Paris, played the Saint-Saëns concerto in G minor. Other numbers by the orchestra were Ballet Music from Rosamonde, Schubert; Gypsy Rondo, Haydn; Adagio Espressivo from symphony in C, No. 2, op. 61, Schumann, and Caucasian Sketches, op. 10, Ippolitoff-Iwanoff.

FLONZALEY QUARTET AND MURIEL LA FRANCE

The reception of the Flonzaley String Quartet, which appeared in concert at the Rivoli Theater on March 13, was in accord with the universal favor which that distinguished ensemble has for so long a time elicited here. The concert, in which Muriel La France, coloratura soprano of Toledo, assisted, was the concluding event in the series sponsored by the Zonta Club and managed by Grace Denton. As announced in the program, Karl Kraeuter played in the place of Alfred Pochon, who was ill.

The interest directed toward Miss La France was more than an ordinary expression of local pride. That the young soprano should be studying in New York, as protégé of Mme. Galli-Curci, is alone an indication of talent. Quite apart from these considerations, however, a voice of beauty was recognized for its own merit. Harry R. Spier, of New York, as accompanist, furnished splendid support.

NOTES

Members of the Monday Musicales, under the direction of Mrs. Roy A. Kreitzer, gave a program of music in the Romantic Period on February 23 in the J. W. Greene Auditorium. Members participating were Grace Charlotte Taylor, Mrs. Harold J. Sherman, Maude Ellis Lackens, sopranos; Mrs. R. C. Longfellow, Mrs. William Kilmer, pianists, and Josephine Heinsen, violinist. A paper by Helen Wright Wilmington preceded the musical numbers.

The program for the regular meeting of the Junior Monday Musicales on March 2, included a paper on Italian music by Lucille Renner Flemming; piano numbers by Avril Finch, Maxine and Helene Cosgray and Ethel Kimball Arndt; violin numbers by Helen Clark and vocal numbers by Elaine Beeson Long.

Grace Denton presented Havrah Hubbard in an opera-ballet of Falstaff on March 7 in the fountain room of the La-Salle and Koch Company.

The Eurydice Club, under the direction of Zella B. Sand, appeared in concert under the auspices of the senior class of Waite High School in Waite Auditorium on March 6. In its program the club was assisted by Mrs. Frank I. Green and Hazel Johnston Ioset, sopranos; Clarence Ball, tenor; Arthur Hazeldine, baritone, and Arthur Husted and Daniel McKenna, flutists. Mrs. John Gillett and Mrs. Sand were accompanists. F. I. G.

Kenneth N. Hart's Piano Recital

Finishing a prescribed course under Prof. Riesberg at the New York School of Music and Arts (Rafle Leech Sterner, president), Kenneth L. Hart gave a solo recital in the beautiful school salons, March 26, before an appreciative and



KENNETH N. HART.

good sized audience. He played the little known etude for left hand alone (Pickert), and organ prelude (Bach-Siloti), with singing tone, finishing the group with Zeckwer's dainty, almost "futuristic," Fairy Boat. Chopin studies were the harp study in E flat, played with poetic appreciation, and the big bravoure etude in C minor, which the young pianist performed especially well. There followed the D flat study (cross-hand) by Liszt, an excellent performance in every respect, with singing melody and softest cadenzas, clearly and tastefully executed.

Preceding the closing number, Liszt's stupendous Danse Macabre (two pianos), Prof. Riesberg said a few words in explanation of the strange, lugubrious, yet delightful work;

he stated that it was composed in 1848, when revolution was stalking through all Europe, and that in it Liszt did some "revoluting" himself. Mr. Hart played the solo part with enthusiasm, a clear understanding of its contents, and achieved a fine climax, his instructor playing the orchestral portion on a second grand piano.

Lending variety to the program by her powerful and expressive contralto voice, Mildred Eyerma (school student under Mr. Sterner) sang two songs by Mr. Hart—The Dead, and Storm—which showed he has decided talent. Composer and singer received warm applause.

Artists Endorse Mana-Zucca Works

There is hardly a week that one cannot check up at least from twenty to thirty artists who program the works of Mana-Zucca, which only proves the popularity of this composer. During the last ten days the following artists programmed compositions by Mana-Zucca: Ethelynde Smith (Mother Dear, and The Big Brown Bear), Corinne Welsh (I Shall Know, and I Love Life), Sylvia Cushman (The Cry of the Woman), Rachel Jane Hamilton (Fluttering Birds), Dorothy Sterns Myers (Fluttering Birds), Frances Siebel (Tell Me If This Be True, and I Love Life), Hanna Brocks (Ah Love, Will You Remember), Florence Macbeth (The Wee Butterfly), Nina Morgana (The Wee Butterfly), Devora Nadworney (Love, You Are My Keeper, and The Cry of the Woman), and many others.

UNIVERSITY SCHOOL'S

SUMMER PLANS

ANN ARBOR, MICH., March 24.—The University School of Music has engaged a specially strong faculty and has provided a wide range of courses for the annual summer session which will begin June 22 and continue until August 1. The summer session is designed to meet the needs of students of

two distinct classes, those who wish to shorten their regular courses of instruction by continual study during the summer months and for professionals and advanced musicians whose time is so occupied during the regular year as to preclude a continuance of their own study.

The summer faculty will include Theodore Harrison, who, in addition to private lessons, will conduct courses in interpretation and repertory and who will offer special instruction for professional singers. Palmer Christian, organist, will be in charge of instruction on that instrument. Anthony J. Whitmire will be in charge of the violin department. Special emphasis will be devoted to public school music. Of this department T. P. Giddings, supervisor of music in the city of Minneapolis, and Joseph E. Maddy will be the heads. Band instruments will be under the direction of Wilfred Wilson, conductor of the University of Michigan Band and head of the band instrument department of the School of Music. Various other teachers will be associated in the departments mentioned, thus providing facilities for all who may desire to study.

A special bulletin giving information about the summer session may be had by communicating with Charles A. Sink, secretary of the University School of Music. T.

Thomas James Kelly Artist-Student Praised

Mary Towsley Pfau, artist-student of Thomas James Kelly, and also his principal assistant teacher of singing at the Cincinnati Conservatory of Music, presented two living American composers in some of their best work at the MacDowell Society meeting recently. One was Charles Wakefield Cadman, in his splendid aria from Shanewis, the Song of the Robin Woman, and the Canoe Song from the same work; the other composer was Edward Ballantyne of the music department of Harvard University, whose lovely lyrics from the Greek were sung by Mrs. Pfau in such a way as to elicit the most eloquent praise from the press.

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ACROSS THE COUNTRY

Allentown, Pa.—At the third concert by the symphony orchestra the conductor, Lloyd Moll, appeared as soloist, playing the Bruch violin concerto. The orchestra was directed by Godfrey Pretz.

The recent performance of Elijah by the choir of Christ Lutheran Church, directed by E. B. Kocher, has occasioned much favorable comment. The soloists were Mrs. Charles H. Seip, soprano; Mrs. William W. Landis, contralto; John E. Stokes, tenor, and H. Donald Elya, bass.

The singing of Lillian Hunsicker was a feature at a recital of negro folk-music given at Salem Reformed Church recently.

The Catsauqua High School Chorus and Orchestra recently gave the Treasure Hunters, directed by Howard Lindaman.

Athens, Ohio.—The Ohio University School of Music announces that "The girls glee club, under the direction of Margaret Benedict, teacher of voice in the music faculty, won the cup and first honors in the recent Ohio inter-collegiate glee club contest held at Dayton, March 20. The judges were J. Finley Williamson, director of the Dayton Westminster Choir; Mrs. Medley, director, Toledo Choral Society, and A. W. Martin, director of Music, Miami University."

Prof. Clarence C. Robinson, director of the School of Music, has been engaged for the summer session at Western State Teachers' College of Colorado in Gunnison.

Baltimore, Md. (See letter on another page.)

Berea, Ohio.—The virtuosity of Albert Riemenschneider again distinguished itself, March 15, in his Vesper organ recital on the big Austin Organ at Baldwin-Wallace Conservatory of Music. He was assisted by Mrs. Riemenschneider, soprano, whose fine voice and charming presence added much to the success of the occasion.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio (See letter on another page.)

Johnstown, Pa.—Percy Grainger, pianist-composer, was heard on March 18 in recital at the Cochran Junior High School Auditorium and achieved an artistic triumph.

On March 16 Gordon Balch Nevin, organist-composer, appeared before a large audience at the First Lutheran Church. He was warmly received.

The Glee Club of Washington and Jefferson College appeared here in concert on March 20.

The annual musicale of the Young Men's Bible Class of the Walnut Grove Church of the Brethren was considerably added to when Emma Louise Raab, violinist; Julia Stokes, contralto; Mrs. Frederic B. Thomas, whistler; Mildred Reahm and Merle Brallier, pianists, and Alan B. Davis, baritone, appeared on their program.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Minneapolis, Minn. (See letter on another page.)

Newark, N. J.—The first glee club recital of the elementary schools took place on April 2 at the South Side High School, under the direction of Louisa M. Westwood, music supervisor of Newark. Seventeen schools participated.

Orlando, Fla.—Herman P. Chelius, formerly director of the Boston Conservatory of Music, gave a piano recital at Orange City on March 18 for the benefit of the public library. A large audience greeted him with hearty applause.

Rochester, N. Y.—George MacNabb, pianist of the faculty of the Eastman School of Music, was awarded first place in the New York state contest of the National Federation of Music Clubs, held in New York City recently. Mr. MacNabb is an honor graduate of Syracuse University, being awarded the postgraduate scholarship given to the best graduating pianist. He is a pupil of Raymond Wilson and Frederic Lamond.

Seattle, Wash. (See Music on the Pacific Slope.)

Utica, N. Y.—The musical event of the season was the concert by the Boston Symphony Orchestra at the Avon Theater, March 10, under the direction of Serge Koussevitzky. The program was composed entirely of modern works, beginning with the Glazounoff symphony No. 8 and including Honegger's Pacific 231; Moussorgsky's Prelude to Khovantchina; Rimsky-Korsakoff's The Flight of the Bumblebee, and closing with the Dance of Salome by Strauss. This magnetic conductor aroused the audience to great enthusiasm. The orchestra played brilliantly, and it all proved a fine success for Utica's energetic concert manager, Gertrude Curran, who brought the orchestra here.

The Hamilton College Choir, a fine singing group of some fifty men, under the expert leadership of Prof. Paul Fancher, gave its annual Utica program at Westminster Presbyterian Church, March 13, before another crowded auditorium.

The Utica Symphony Orchestra, under the direction of Edgar Alderwick, gave its regular concert at the Avon Theater, March 28, the program consisting of the Hungarian March from The Damnation of Faust, Berlioz; Debussy's Petite Suite; the Danse Bacchanale from Saint-Saens' Samson and Delilah, and the prelude from Wagner's Die Meistersinger. Henry Schueler, trumpet soloist of the orchestra, played the Inflammatus from Rossini's Stabat Mater.

The Singers' Club presented Jessie Wisner Schmidt, soprano, and Theda Gschwind, contralto, in recital at the Central M. E. Church. Margarethe Briesen and Bessie Stewart Bannigan were the accompanists.

Helen Brockway, local soprano and teacher of singing, presented her pupils—Gertrude Bueche, Kenneth Agne, Rose Hymnes, Avis Garlick, Mrs. Walter Hudson, Edith Arms and Florence Hitzelberger—in recital at her studio, March 16.

The Etude Club held its regular monthly meeting, March 9, at the home of Madeline Rose, when a fine program was given by Marian Walton, Martha Williams, Theda Gschwind, Caroline Jones, Anne Hitzelberger, Doris Thorne, Esther Adams, Daisy Douglas, Gladys Jenkins, Anne Hughes, Margaret Terry, Winifred Pape, Helen Finn, Helen Morris and Flo Endres. Oelwin Jones was the accompanist.

At the March 11 meeting of the B Sharp Musical Club the program was given by Mrs. Robert McKee, contralto; Doris Thorne, pianist; Mrs. E. B. Wortman, soprano; Mrs. Robert Holden, contralto; Helen Brockway, soprano; Mrs. Gary Hotaling, violinist; Rosalie Meyer and Mrs. W. V. Jones, pianists.

Frank Parker, baritone and head of the vocal department of the Utica Conservatory of Music, has been engaged to sing the baritone role in the cantata, A Tale of Old Japan, by Coleridge Taylor, with the chorus of the Morning Musicale of Watertown, N. Y., May 7. This is a return engagement for Mr. Parker, as he gave a song recital on the regular concert course of the club last November.

Yonkers, N. Y.—A concert of choral music was given by the High School Glee Clubs, Arthur F. A. Witte, conductor, assisted by Harry T. Burleigh, baritone, and Rose Rubinowitz and Peter DeMeo, violinists, on March 26. The large audience was warm in appreciation of the concert.

Clarence Adler at Princeton University

Clarence Adler, pianist, appeared in recital under the auspices of the Arts Club at Princeton University on the evening of March 19. His interesting program contained works by Mozart, MacDowell, Schumann-Liszt, Schumann and Chopin, in all of which he displayed his accustomed fine artistry.

William Gustafson Sings Beloved

William Gustafson, Metropolitan Opera basso, sang Silberta's Beloved at the Chaminade Club, Providence, R. I., on March 12. He also programmed it with equal success at a concert at the Hotel McAlpin, March 15.

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES FINDS
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Give Programs—Notes.

LOS ANGELES, CAL., March 13.—The tenth "Pop" symphony concert, the afternoon of March 8, at the Philharmonic Auditorium, had Marvin Maael, pianist, as the visiting artist. He played the Liszt concerto for the piano, No. 1, and achieved quite a triumph, young artist though he is, with his masterly performance. The orchestra also featured Emil Ferir, who is always heard with pleasure and who played the viola solo in Charpentier's Serenade from Impressions from Italy. Weber's overture to Der Freischutz, opened the program, followed by Saint-Saëns' symphonic poem, Danse Macabre, Grieg's Heart Wounds, Schumann's Dance of the Nymphs and Satyrs from Amor and Psyche, concluding with the Strauss overture, The Bat.

MYRA HESS.

Myra Hess, pianist, appeared at the Gamut Club Theater on March 9. She played delightfully, proving herself a most satisfactory artist. She had several other engagements in addition here.

PAVLOWA.

On March 11 Pavlowa opened a two weeks' engagement at the Philharmonic Auditorium under the management of L. E. Behymer. With her were Laurent Novikof and Alexander Volinine and a large supporting company of dancers. The Auditorium was filled with enthusiastic admirers.

ROYAL DADMUN.

Royal Dadmun, baritone, was the attraction at the Auditorium March 10. His program was chiefly in English and he sang the songs people like to hear, bringing to bear upon them a finished artistry. He is justly popular.

NOTES.

Nicasio Jurado, Mexican violinist, assisted by Marjorie Dodge, soprano, and Grace Adele Freeby, accompanist, gave a concert in the Biltmore Ballroom. The event was sponsored by the Latin-American consuls and the consular representatives of France and Spain.

Arthur Shepard, assistant conductor of the Cleveland Symphony Orchestra, is to be a member of the summer school faculty at the University of California in Los Angeles this summer.

The Sistine Chapel Choir of the Vatican, directed by Monsignor Antonio Rella, will sing the latest composition of Bernice Van Loan Gaines, a Los Angeles composer, entitled, My Song of Today. This will be sung at the canonization of Therese of Lisieux who wrote the words.

Fulgenzio Guerrieri, conductor of the San Carlo Opera Company, will return to Los Angeles in May and will hold master-classes in the various phases of operatic training.

The Southern California Conservatory of Music held a recital in Symphony Hall, given by the teachers and pupils.

The Hollywood Bowl Association presented Violet Stallcup, pianist, winner of the piano prize at the Bowl contest last summer and also a pupil of Dr. Alexis Kall, in a recital at the Ebell Club, March 13.

SAN DIEGO, CAL.

SAN DIEGO, CAL., March 10.—The Amphion Club presented Georges Enesco, the Roumanian violinist, in a fine program as the sixth event on the season's course. The artist was assisted by George McManus at the piano.

Two San Diego pianists, James O'Connor and Fred Klosterman, collaborated at the recent Amphion resident artists concert and created a favorable impression. Not only was the ensemble good, but the interpretations were plastic, finely thought out and balanced. Lena Frazee, mezzo-soprano, sang two groups of folk-songs delightfully.

Mr. Rothwell gave an excellent reading of the D minor Cesar Franck symphony at the fifth concert of the Los Angeles Philharmonic Orchestra here.

The Hound of Heaven, by Dr. Humphrey J. Stewart, was given its first San Diego hearing on March 9 at the

Spreckels Theater. The Oratorio Society and the Cadman Club joined forces for the occasion, making a chorus of 200 under the direction of Nino Marcelli. Flora Herzinger, soprano, and Inez Anderson, contralto, of San Diego; Bulotti, tenor, of San Francisco, and Palmer, bass, of San Diego, sang the solo parts with sincerity.

The two concerts by the Brahms Chamber Music Ensemble proved an auspicious beginning. Much interest has been aroused in the work and artistic aims of this new organization and a series of concerts for next season is already planned. The members are Eugene Barron, violin; Russell Keeney, viola; Edythe Reily Rowe, cello; Ellen Bronson Babcock, piano.

The Wiley B. Allen Company, to introduce the Ampico in the Mason and Hamlin piano, gave a series of three invitational concerts with the assistance of several of the city's musicians: Vernice Brand, contralto; Edythe Reily Rowe, cello; Ellen Bronson Babcock, piano, and James O'Connor, piano.

CHICAGO

(Continued from page 47)

HELEN FOUTS CAHOON ACTIVITIES

Since her recent Chicago recital, at which she scored so heavily, Helen Fouts Cahoon has been much in demand for concert and recital. On March 22, the young and attractive soprano was soloist for Community Service at the First Presbyterian Church at Evanston, and on March 25 she furnished a program for the University School for Girls on Lake Shore Drive, Chicago. Some of her April engagements include the following: April 1, program for Girls' Club at Oak Park High School; 12 and 13 she will be the soprano soloist in two performances of The Creation at Appleton, Wis.; 15, spring musicale for Chicago Woman's Club at Fine Arts Recital Hall; 19, special musical program at Oak Park Congregational Church. A Southern tour is being arranged for Mrs. Cahoon, with concerts in Missouri, Arkansas and Texas, for the last week in April and Music Week, May 3 to 10.

MARSHALL FIELD CHORAL SOCIETY CONCERT

At its nineteenth annual concert, at Orchestra Hall, April 22, The Marshall Field & Company Choral Society will offer a miscellaneous program which will contain among other things the Pilgrims' Chorus from Tannhauser and H. Walford Davies' cantata, Everyman. The chorus, under the direction of its conductor, Thomas A. Pape, will be assisted by Lois Johnston, soprano; Edna Swanson Ver Haar, contralto; Arthur Kraft, tenor; Carl Rollins, baritone, and members of the Chicago Symphony Orchestra.

MUEHLHANN ENTERTAINS FOR AUGUSTA LENSKA

Adolf Muhlmann, director of the School of Opera that bears his name, which is now located at 400 Fine Arts Building, entertained Augusta Lenska at a dinner on March 25. Mrs. Muhlmann presided and had at her right George Lytton and at her left Walter Knupfer. Next to Mr. Muhlmann sat Mme. Lenska and Berte Long. Among other guests were Mrs. Knupfer and Mrs. Joseph Zeisler.

COLUMBIA SCHOOL OF MUSIC NOTES

Mu Iota Chapter of Mu Phi Epsilon gave its regular monthly program last Wednesday evening in the school recital hall. The performance was given in costume, representing the various characters as depicted by the performers. The chapter has a busy program for the balance of the season. The next professional concert will be given April 18 in the East Room of the LaSalle Hotel, and April 25 the chapter will give a card party and dance in the beautiful rooms of the Cordon Club in the Fine Arts Building.

The school this season has been well represented on the Young American Artists' Service. The opening program was given by Anna Hanschmann, an advanced student of Helen B. Lawrence, and on the second program Natalie Robinson, violinist and member of the faculty appeared, and now the voice department is to be represented, April 2, by Winnifrid Erickson, soprano, a pupil of Miss Westervelt.

The concert given in Hammond, Ind., on March 19 by the Canary Club, under the direction of Elsa S. Miller, found the school auditorium completely filled. Raymond Koch, baritone, was well received and recalled several

times for encores. The program closed with a number by the boys' glee club, one by the girls' chorus and the finale was given by the complete Canary Club, directed by Miss Miller, who is a former graduate of the public school music department.

The annual concert in the High School Auditorium by the students of the Danville High School of Danville, Ill., was given February 27 under the direction of Karl A. Kaynor. This was one of the most pretentious concerts given by the High School, for Mr. Kaynor seems to have complete organization in all departments. There was a girls' glee club of more than fifty members; the boys' glee club of thirty-five members; an orchestra of forty, and a band of more than fifty. On the program also was the High School Quartet and there were solos by Mr. and Mrs. Kaynor. With an active and competent man like Mr. Kaynor in charge of the music, Danville will find a great stimulation in its appreciation of better music.

SUMMER RECITAL SERIES AT DURNO STUDIOS

Jeannette Durno announces an interesting series of recitals to be given in connection with her summer classes for pianists. Programs are to be given weekly by professional students and by Miss Durno. Widespread interest is evidenced by the large number of applications for lesson time and various inquiries being received at the Durno studio. The Chicago class will be held from May 25 to July 6 and there will also be a class in Northwestern Canada from July 11 to August 8, at Saskatoon (Sask.).

NAKUTIN ARTIST-PUPIL HEARD

Cantor Kritz, an exceptional singer, artist-pupil of Alexander Nakutin of the Institute of Music, was heard in a choice program of traditional Hebrew and classic music at Kimball Hall, March 15, by a capacity audience, which evinced pleasurable surprise and applauded every number delivered, forcing him to sing several encores. He possesses a rich, resonant baritone of excellent quality and good range, unusually fresh and brilliant in tone, which he knows well how to use to advantage in the interpretation and rendering of Hebrew folk songs particularly. He owes much credit to his teacher who is now coaching him in a English repertory. Mr. Kritz will always be welcome when he appears in Chicago.

OTHER AMERICAN CONSERVATORY NOTES

Helen Dallam, teacher of musical theory at the American Conservatory, recently had two compositions accepted by Enoch (London, England). During the past year twenty-two of her compositions have been accepted by publishers.

The four sororities represented at the American Conservatory—Mu Phi, Sigma Alpha Iota, Phi Beta and Alpha Sigma Phi—jointly met at the residence of President Hattstaedt for a social gathering, March 25.

BUSH CONSERVATORY NOTES

Richard Czerwonky, celebrated violinist, conductor and composer and dean of the violin department of Bush Conservatory, will be at the Conservatory during the summer school and continue his classes at that time. Mr. Czerwonky will give a recital in the artist series at the school during the summer school and will also hold interpretation classes as he did last summer.

Elias Day, dean of the department of dramatic arts, expression and stage craft, will also teach during the summer term. This is the first summer for several years that Mr. Day has been available, and the news will be welcome to professions and students throughout the country.

Helen Richey, national president of Sigma Alpha Iota musical sorority, and Adeline DeLent Stewart, province president, were guests of honor at a luncheon given by Omega Chapter at Bush Conservatory on March 26.

A large reservation for the Lamond master repertory class at the Bush Conservatory Summer School has been received by the management and also many applications for the free scholarship which Lamond will give during the summer term. The engagement of this artist is proving one of the big attractions of the summer term. He will give a recital during the first week of the term.

May 28 is the date for the commencement concert of Bush Conservatory at Orchestral Hall. The program will be given by the Bush Conservatory Symphony Orchestra and the winners of the big prize contest on April 30. Graduates will receive their diplomas and degrees at that time. Richard Czerwonky is conductor of the orchestra, which has given three public concerts this season.

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LOS ANGELES NOTES

The junior department of the Olga Steeb Piano School gave a piano recital on March 7.

Clemence Apperson, contralto; Harrison Hopkins, tenor; assisted by Sylvia Harding, violinist, were presented in recital by Carl Bronson, March 4, in the Music-Art Studio Building.

March 1 the Los Angeles Opera and Fine Arts Club gave a recital and reception at the Catholic Women's Club House in honor of the San Carlo Opera Company, the musical feature being a program by the Zoellner Quartet.

The Musical Arts Studio, of which Anna Sprout is director, recently gave a fine program, open to the public. Valhalla Memorial Park was dedicated March 1 and Alice Gentle and others of the San Carlo Company gave a concert during the ceremonies.

Pupils of Adele D. Lauth gave an interesting program at Chickering Hall to a large audience.

March 2, the Zoellner Quartet presented the fourth concert of its series in the Biltmore music room, assisted by Homer Grunn, pianist and composer. As always, the program was delightfully rendered.

Marguerite d'Aleria, concert pianist, gave a musicale and reception, February 26, at her home in honor of Maestro and Mme. Guerrieri.

Grace Whistler, soprano, who has been singing on the Eastern Coast, has returned to Los Angeles.

March 7, Georges Enesco, violinist, gave a program in the children's concert series at the Gamut Theater.

The Southern California Music Company gave a reception in the Italian Room for Alexander Bevani.

Margaretha Lohman played a heavy piano program, March 6, at the Ebell Club House.

The newest community musical organization founded by Mrs. J. J. Carter, of Hollywood Bowl fame, is the Friends of Music. They gave their first program March 6 at the Hollywood Woman's Club—a concert by the Hollywood Community Orchestra, conducted by Jay Plowe.

Celeste Nellio Ryns, pianist, is president of the new organization. The Gamut Club held its annual meeting recently and re-elected L. E. Behymer president; W. R. Berry, vice-president; Charles Pemberton, E. G. Judah, D. T. Chandler, Ben Pearson, Joseph Swickard, Charles Draa and Charles Farwell Edson as members of the board of directors.

A program of piano and violin music was given by the Los Angeles Music School, February 25, at the Avenue 21 public school. Violet Stallcup, winner of the Hollywood Bowl Young Artists Contest last summer, played two groups of piano numbers, and Jack and George Pepper, youthful violinists, gave several selections.

The second annual concert of the St. Paul Cathedral Choir was given February 24 at the Cathedral House, under the choir leader and organist, Dudley Warner Fitch.

Dominica Brescia's prize composition, which won the W. A. Clark, Jr., prize last year, was given by the Philharmonic Quartet and May McDonald Hope, under the Los Angeles Chamber Music Society, at the Biltmore Music Room, February 20.

The Smallman Octet, trained by and under the management of John Smallman, has been re-engaged by the Egyptian Theater management.

The Los Angeles Oratorio Society sang Verdi's Requiem, under Conductor John Smallman, at the Philharmonic Auditorium, February 22.

Alexander Bevani has resigned from his position as director of the Civic Opera Chorus owing to the pressure of his studio work.

Frances Mae Martin, pianist; Ruth May Shaffner, soprano, and Dr. Alexis Kall, pianist, opened the artists series of concerts at the Hollywood Conservatory, February 21, with a brilliant program.

On the afternoon of February 21, Florence Easton and Eleanor Remick Warren gave the program for the Kathryn Cocke Children's Series of Concerts at the Gamut Theater.

Mrs. Chester Brown and Fannie Dillon, composer, gave a musicale the afternoon of February 22 at the former's home in honor of the eastern pianist, Frederic Dixon.

Philip Tronitz, pianist and teacher, presented his advanced pupils in recital at the Hollywood Conservatory on February 22.

Mrs. Joseph Zuckerman, president of the Bay Cities Music Association, gave a dinner dance at the Miramar, February 21, in honor of Florence Easton.

Maestro William Tyroler, formerly with the Royal Opera, Munich, and the Metropolitan Opera of New York, has been appointed assistant conductor for the October season of Los Angeles Grand Opera, under Richard Hageman, principal conductor. He will also train the chorus, applications for which are now being received at Mr. Tyroler's studio. The chorus this year will be larger than last.

The Euterpe Opera Reading Club gave Madame Butterfly the morning of February 24. Those participating in the program were Mrs. J. Spencer Kelly, Melba French Barr, Elinor Marlo, J. Malcolmson Huddy and Edward Adsit.

B. L. H.

SEATTLE ITEMS

Honoring Theodore Spiering, the Musicians' Club, entertained with a breakfast at the Benson Hotel, March 17. Interesting talks were made by Mr. Spiering, J. R. Ellison of the Elwyn Concert Bureau, and David Scheetz Craig, editor of Music and Musicians. Emil Enna, president of the club, presided.

Louise Van Ogle, of the Cornish School, Seattle, is giving a series of lecture-recitals at the Multnomah Hotel. Her first subject was Rimsky-Korsakoff's The Invisible City of Kites.

Helen Bartlett, young and promising pianist, was heard at the Multnomah Hotel, March 8, presented by her teacher, Laura L. Fox. Ben L. Markee, baritone, and J. Hutchison, accompanist, assisted.

At the last meeting of the MacDowell Club an enjoyable program was given by Frida Stjerna, soprano; Margaret Notz, accompanist, and the MacDowell Club Ensemble, Carl Denton, conductor.

Lucien E. Becker, organist, gave his sixth recital of the season at Reed College on March 10.

J. R. O.

Reiner to Conduct on Both Coasts

Fritz Reiner, Cincinnati Symphony conductor, will direct concerts on both coasts of the United States in July and

August of this year. He has just been engaged to lead sixteen concerts with the Los Angeles Philharmonic Orchestra at the Hollywood Bowl beginning July 7. As soon as his engagement there is finished, Mr. Reiner will hurry east to start rehearsals for seven concerts with the New York Philharmonic Orchestra at the Lewisohn Stadium. This is the second summer in which Mr. Reiner has been a guest conductor at the Stadium.

Gigli Earns \$6,000 for Charity

Beniamino Gigli, tenor, gave a recital at Carnegie Hall on March 31. It was a benefit for the Soldiers' Home in Rome, Italy, and, with Mr. Gigli turning his fee back, the hospital will benefit by something over \$6,000. The house was filled as full as the law allows—seats, stage chairs and standing room. There was the enthusiasm which invariably accompanies every appearance of Gigli. His audiences are not content merely to applaud when he sings; they must shout "Bravo!" and they did. In the middle of the program Andres De Seguro appeared and said that Mr. Gigli had a slight cold and that, with the permission of the audience, on that account he would sing the aubade from Le Roi d'Ys instead of Celeste Aida; but if Mr. Seguro had not insisted Mr. Gigli had a cold, nobody would have believed it. He sang other familiar arias, beginning with M'appari, from Martha, and including, of course, the Una Furtiva Lagrima from l'Elisir d'Amore, and also sang songs by Donaudy, Wekerlin, Buzzi-Peccia and Carnevali, his accompanist. Mr. Gigli's is one of the outstanding voices of the world today. Regarded solely from the standpoint of pure beauty of tone there are few, if any, male voices which equal it today, and his mastery of it can only be compared with that of his great predecessor, Caruso.

As assisting artist, Mr. Gigli had Beatrice Mack, soprano. Miss Mack confirmed the impression which she made at her debut recital in Aeolian Hall early in the winter. She has a light coloratura soprano of most agreeable quality and sings with surety, knowledge of style and savoir faire, rare in an artist in her first season. She sang Ophelia's aria from Thomas' Hamlet, a group of songs, and, with Gigli, the duet from Rigoletto, winning her full share of the evening's applause.

The concert appearances of this notable tenor are only too rare. One would like to have the opportunity oftener of listening to his supreme art away from costume and scenery where, in the absence of the distraction of the stage, its perfection is even more apparent.

Havana to Hear Chemet

Renée Chemet's southern tour next season will extend all the way to Cuba, where she has been engaged by the Society Pro Arte Musical to give two recitals in Havana. This was an engagement that should have been played during the current season, but as Mme. Chemet's time did not permit, the event had to be deferred. Added to other dates in the south recently booked for next season is Montevideo, Ala., where the violinist will give a recital at Alabama College.

Landowska Closing Tour

Wanda Landowska closes her present season when she appears as harpsichordist with the Philharmonic Orchestra and the Schola Cantorum in Bach's St. Matthew Passion on April 11 and 14.

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MUSICAL COURIER READERS

A Letter from Zay

March 28.

To the MUSICAL COURIER:

So Mr. Zerffi has had enough! Well, "he who runs away, lives to fight another day," and with a bit of luck, with an opponent not quite so strong.

I found quite a lot of good stuff in Mr. Zerffi's last letter, in your issue of March 19, but I am afraid the good stuff was all in quotation marks. His particular habit is to denounce everything, and offer nothing in return. In his writings constructive ideas are as scarce as hens' teeth. In answering me, he avoids the subject, indulges in personalities and misrepresentation to a degree that would be noticeable to the merest tyro. In his article in the same issue, the misrepresentation is really laughable, and shows up his desperate straights in a luminous manner.

He makes a violent attack on psychology and ignores the fact that "Practical Psychology" is a psychology that is made practical, and can be demonstrated to the outer senses of the greatest sceptic; that it trains the body (muscles) to express the spirit which lives within it.

It is poor sport, playing the "hit and run" game, and to call everything he cannot understand "mysterious"; because it is a "mystery" to him, it need not be to everyone—in fact is not. "None are so blind as those who won't see." He denies all things which he himself cannot experience.

This applies also to his pupil Mrs. Daniel, who follows Mr. Zerffi's lead in avoiding the subject of voice, and wishes to lead the reader into bypaths where she can write about physicians and preachers.

Why do they not lay down their own principles, if they have any, and let the reader judge, and do the discussing?

For months Mr. Zerffi wrote articles, which I felt needed some strong criticism, but I refrained. Immediately I came out with a series of articles last November, he comes out with a savage attack. He denounces anything he does not understand in metaphysics, and deliberately misrepresents, when he infers that I do not train muscles. My book is full of it. I am daily training muscles all over the body, including the tongue, in order to liberate the voice, which is the expression of the psychic energies.

Let me deny positively that Mrs. Daniel ever sang or taught according to the principles I lay down and explain in my book, *The Practical Psychology of Voice and of Life*. She shows plainly in her letters that she does not understand the method, its principles, or its terms of expression. If she had practiced its principles she never would have needed any tongue training after "years of singing, and eleven years of teaching."

Does Mr. Zerffi really think that there is anyone in the profession who does not know that a stiff tongue is bad for the voice? Of course many do not know that a proper breath control will allow the tongue to loosen up.

"The proof of the pudding is in the singing." Where are the singers produced by the so-called scientific school, with their tongue training, etc.? Or aren't they scientific after all? Is the most important thing in a magnificent cathedral the front door?

The unique qualities of Chaliapin's voice and technic are due to the hum, which he acquired of Massini in Italy. He said so himself in London, and any one with a trained ear can hear it. There is no contradiction in what I said of him.

Let us have principles; the profession is not interested in personalities! Let the personality shine out through the writings; let the public make its own estimate!

(Signed) W. HENRI ZAY.

Casella's Il Convento Veneziano

To the MUSICAL COURIER:

A word regarding a note in your Milan letter of March 5: First—My ballet, *Il Convento Veneziano*, is not a new work but was written thirteen years ago, a fact which your correspondent forgets to state; second—since the first performance, which your correspondent presents to American readers as a failure, *Il Convento* has been repeated seven times, that is, eight representations in all, which is the maximum attained at the Scala this year for any new Italian work; third—I wish to add that the public of America has had opportunity for a number of years to form a very different opinion of this music, since it has been played by your best orchestra under the title of *Le Couvent Sur l'Eau*.

Thanking you for your courtesy in printing this communication, I am,

Very sincerely yours

(Signed) CASELLA.

(Translated from the French.)

Rome, March 16, 1925.

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I SEE THAT—

Jean de Reszke, the noted opera singer and teacher, passed away on April 3.

Joseph Regneas will take a limited class of singers with him to Raymond, Me., this summer.

Henry F. Seibert plays daily at noon at the Aeolian Hall Lenten services this week.

Emma Thursby has gone to Florida for a month's stay.

Louis Persinger, of the Chamber Music Society of San Francisco, is an expert chess player.

Charles Stratton will sing Samson and Delilah in concert form in Canton, Ohio on May 5.

The David Mannes School will give its second public concert in Aeolian Hall on April 23.

Bernice de Pasquali, opera singer, died on April 3.

Mischel Cherniavsky's Guarnerius cello was smashed at a London railway station, according to a cable report.

The Oratorio Society of New York received a grant of \$5,000 from the Carnegie Corporation.

The Pennsylvania Symphony Orchestra has made its debut with Josef Pasternack as conductor.

European music festivals for 1925 are announced on page 12.

Henry Hadley has been reengaged as assistant conductor of the Philharmonic Orchestra.

The Aeolian Company will erect a building on the northeast corner of 54th Street and Fifth Avenue.

Ernst von Dohnanyi and Eugene Goossens will conduct the State Symphony Orchestra next season.

Fritz Reiner will direct concerts on both coasts of the United States in July and August of this year.

Gigli's recital at Carnegie Hall on March 31 netted \$6,000 for the Soldiers' Home in Rome, Italy.

San Francisco is to have a Wolfsohn Series.

The National Harp Festival took place in Detroit, March 30 and 31.

The Novello Davies Artists' Choir will sing at the Manhattan Opera House on April 26.

Maria Carreras will teach at the Cincinnati Conservatory of Music this summer.

Richard Hageman will conduct the coming season of the Los Angeles Grand Opera Association.

Otto Klemperer will conduct the New York Symphony Orchestra the second half of next season.

Edgar Stillman Kelley won the N. F. M. C. prize of \$500 for a symphonic poem.

The eighteenth annual conference of the National Music Supervisors Association was held in Kansas City.

Bach's Passion Music Given

Bach's Passion Music according to St. Matthew was sung in the First Presbyterian Church, at Fifth Avenue and Twelfth Street, under the direction of Dr. William C. Carl, Palm Sunday evening, April 5. The regular choir was largely augmented from the choir of St. Bartholomew's Church and the soloists were Olive Marshall, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Edgar Schofield, bass-baritone. The music was beautifully sung by a well-balanced choir. There was good tone, volume and fine shading. But besides the technical evidences of good training, there was inspired feeling in their singing. To Ernest Davis fell a large share of the solo work, and he acquitted himself admirably, his clear, resonant tenor and the emotion poured into his singing making a decided impression on his hearers. Olive Marshall, soprano, made the most of her parts, singing with fine feeling and artistic taste. Amy Ellerman sang the contralto selections capably and Edgar Schofield's rich bass was pleasing in what he had to interpret. All of the soloists sang with sincerity and dignity of style. The whole performance was in appropriate keeping with the spirit of the music.

Carl Flesch Sails April 20

Carl Flesch sails for Europe on April 20 and will return next season to resume his master classes at the Curtis Institute of Music and to make concert appearances under the direction of Concert Management Arthur Judson. In the past season, Mr. Flesch has been soloist with the Philadelphia, Philharmonic, St. Louis and Minneapolis orchestras and has been heard in several recitals.

Musical Evenings with Wilson Artists

Musical evenings with artist pupils of Arthur Wilson were enjoyed by a large number of musicians and music lovers on February 17, 25 and 27 at Steinert Hall, Boston. Mr. Wilson teaches in Boston, Providence and Worcester.

Rodgers to Sing in Chambersburg

Ruth Rodgers will be heard in recital in Chambersburg, Pa. on April 14.

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Gratefully yours,

AMELITA GALLI-CURCI.

February 23, 1923.



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HAMBURG

(Continued from page 7)

work for the German stage and gave it a rendition which according to the composer himself was in no way inferior to that of the Scala itself.

Wolff used the German translation of the text by Rudolph Stefan Hoffmann, but changed it here and there in order to avoid ambiguities. Dramatically, under the stage management of the general director, Leopold Sachse, the pictorial and social background of this "lyrical comedy" was emphasized, and the legendary happenings, with their demons and miracles, were not essential in this respect. Thus we had a merry play of enticing charms, reinforced by the "miraculous" stage settings of Johannes Schröder.

A NEW EPOCH IN ITALIAN OPERA.

The score of Belfagor is a masterpiece of musical workmanship, filed and polished down to the last degree, and sparkling with brilliant *jeux d'esprit*. With all its moderation it is essentially modern, i. e., new. The essential quality is the fusion of Italy's newly-achieved symphonic ability with the operatic style. In this respect Respighi seems to accentuate the beginning of a fresh epoch.

The performance, excellent throughout, was remarkable for the care with which the individual rôles, as well as the little choral episodes were studied. Joseph Degler in his double role of devil (Belfagor) and lover (Ypsilone) will make a reputation by this achievement. Helene Falk's Candida (who outwits the devil) was also as near perfection as one can imagine. Max Lohring, as a Mirokletus everlastingly occupied with culinary pleasures, created a new type of the half-dignified, half-ludicrous bourgeois. Other rôles, such as the Baldo of Bollmann, were quite adequate in the sense of good ensemble effect.

The aroma of happy landscape blessed with eternal beauty, which Respighi's music breathes, was made in every way effective under Werner Wolff's baton. The success of the performance grew from scene to scene, and Respighi, with Wolff and the other participants, had to appear innumerable times.

EDITH WEISS-MANN.

PROKOFIEFF'S LOVE OF THREE ORANGES GIVEN IN COLOGNE

COLOGNE.—In the presence of the composer, the Cologne Opera has brought out Prokofieff's Love of Three Oranges, which was first produced in Chicago in 1921 and has not been heard anywhere else since then. That this operatic burlesque, based on a most sophisticated and satyric-symbolical fairy-tale by that eighteenth century wit, Carlo Gozzi, could not have a popular success in Chicago, is obvious. Nor is its success in Cologne of the popular variety; whether it is at all lasting, remains to be seen.

Nevertheless it is significant that two opera conductors, Kleiber of the Berlin Staatsoper, and Szenkar of Cologne, fought for the honor of the German premiere! Szenkar, a friend of Prokofieff, won, and conducted the difficult score with great bravura. The part of the Princess was sung with great success by Elsa Foerster, who is American-born. Hans Strohbach, formerly of the Berlin Volkoper, had charge of the decorations, and these were appropriately burlesque. Prokofieff, Szenkar and Strohbach received a great ovation at the end.

Whatever may be the fate of this particular work, Prokofieff's music is bound to make friends more easily than that of his compatriot, Stravinsky. It is always natural and "tonal." It is "fine" music rather than color music and it is rich in rhythmic invention. This performance has given Prokofieff a fresh start in Europe. Representatives of the press and the theater from Paris, Brussels and Berlin were present.

DR. HERMANN UNGER.

AMSTERDAM BOASTS OF A PLETHORA OF CONDUCTORS

Berlin Opera's Visit a Success—a New Lieder Singer.
AMSTERDAM.—Exit one conductor, enter the next! Of late we have had such variety in the way of leaders of the Concertgebouw orchestra that it is often difficult to recall who graced the podium two weeks before. Bruno Walter made his farewell bow gaily—that is, as regards the program. It was composed of Schubert's litting Rosamunde music and several numbers by Johann Strauss, dear to every heart. Walter seemed to enjoy his task thoroughly, judging at least from the result which was a vigorous, rhythmic, thoroughly enjoyable rendition. After our usual heavy fare this was a delightful, refreshing change, and the applause which greeted and which at the same time bade good-bye to Walter was long and loud.

BERLIN OPERA'S ROSENKAVALIER

From Johann to Richard Strauss is quite a step, and the following week the orchestra changed its usual habits and found itself in the midst of operatic rehearsals for Der Rosenkavalier, under the extremely able direction of Erich Kleiber, assistant director of the Berlin Opera. As an operatic director Kleiber is unique. Controlling everything completely, his orchestra and the singers as well, he directed the score with a fire, an enthusiasm and above all a knowledge which fairly took your breath away. The performance was as nearly perfect as anything could be, the singers being all importations from the Berlin Opera. Barbara Kemp, in the role of the Feldmarschallin, was vocally artistic and histrionically distinguished. Delia Reinhardt as Octavian gave a sprightly performance and had ample opportunity of showing her beautiful voice, while the performance of Leo Schützendorf as Baron Ochs was a masterpiece in every sense. The opera was repeated twice, and one performance of Ariadne auf Naxos also given.

After the initial evening, Max V. Schillings, general director of the Berlin Opera, replaced Kleiber, which was a pity, as his conducting lacks the powerful charm of the other, although it is authoritative enough. Schillings conducted one of the concerts as well, and placed himself high in our appreciation by his Glockenlieder. Barbara Kemp sang them artistically and at the end of the program made a deep impression by her rendition of the final scene of Salome.

DIRK FOCK ON HIS NATIVE HEATH

The next conductor on the list is Dirk Fock, known to America. In spite of his considerable reputation, his success was not great, and I found him in many ways badly wanting. A forcing or dragging of the tempi and a lack of

variety in the tone coloring, result in a certain monotony. This was especially apparent in a piece like Debussy's Iberia, which must have that delicate elusive atmosphere wrapt about it to give it its true charm—and this most important quality was sadly absent. The playing of Beethoven's violin concerto by the young Australian, Alma Moodie, was a high light in the afternoon's program and she had a stupendous success. Her playing has that rare quality, repose, which seldom belongs to the young, and besides this it is brilliantly deep and full of nobility. A great talent!

A NEW LIEDERIST

A rising young singer who appeared recently in recital is Co van Geuns, soprano. In two difficult programs, comprising some of the master works of Schubert, Wolff, Brahms, etc., she revealed a well trained, sympathetic voice, excellent diction and a real talent for creating that subtle something called atmosphere. In such numbers as Schubert's Meerestille and Die Junge Nonne this was especially the case, and the French group, numbering among other selections Debussy's La flûte de Pan, La chevelure and Le tombeau des Naiades, were rendered with much charm. One should watch the growth of this promising artist!

Dirk Schäfer, distinguished pianist, has recently given two recitals to sold-out halls, and as usual, lifted his audience to higher planes by his deeply spiritual playing. It is always not only a pleasure but a privilege to listen to this tremendous artist.

K. S.

ERNST VIEBICH'S OPERA HEARD IN DUSSELDORF

DÜSSELDORF.—The son of one of Germany's most popular novelists, Klara Viebig (no railway book-stand is without her work), has become a composer, and his first opera is based on one of his mother's novels, Absolve te. She herself has prepared the libretto of the opera, which is entitled Die Mora (The "Mora" is a legendary female spirit living in a swamp, which, like a vampire, sits on men's breasts and kills them—a symbol of the lustful woman, like the Spirit of the Earth in Wedekind's play, or Kundry in Parsifal.)

In this opera a woman-fiend wants to poison her husband,

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a drunkard. Two of her lovers are to execute the murder; each refuses at the last moment, being saved by a pure woman. But the man learns the murderous intentions of his wife and takes poison of his own free will.

Karl Viebig, who is a pupil of Schreker, has evidently followed in his master's footsteps. The piece plays in Poland, but there is no Polish local color in the score. The music is full of pathos and so stands in contrast with the realistic text. As the husband dies, for instance, one hears a chorale! In the portrayal of the fiendish spooks, the composer is obviously influenced by Strauss's Elektra and Reznicek's Bluebeard. His orchestration is highly sophisticated but too thick, and the music lacks plasticity.

The performance was good. Erich Orthmann, musical director of the Düsseldorf Opera, conducted with skill. There was plenty of applause for the composer at the end.

DR. HERMANN UNDER.

ROME CELEBRATES THIRTIETH ANNIVERSARY OF AUGUSTEO

WILLY FERRERO GROWS UP BUT STILL CONDUCTS

ROME.—The celebration of the thirtieth anniversary of the foundation of the concert activity of the St. Cecilia Academy, and the inauguration of the Augusteo as a concert hall has been one of the most important and memorable events of the present season. It was graced by the presence of the Queen Mother, to whom Count di San Martino, delivered a movingly beautiful address, in which he recalled the fact that thirty years ago she was present at the opening, having been one of the great benefactors of the institution ever since. The present government, too, came in for considerable praise, having aided instead of hindered, like some of its predecessors, the cultivation of music.

The entire history of the Academy, from the days of Palestrina to the present day, was reviewed in the course of Count di San Martino's speech, and among those who listened at the speaker's table were Senator Cremonesi, the mayor of Rome, Director Lamond of the music department of the American Academy, and the Under-Secretary of Public Instruction.

The program of the commemoration concert was the same as that of the first concert, thirty years ago, consisting chiefly of a cappella choruses by Palestrina, beautifully sung by the St. Cecilia Choir of one hundred voices, and organ works by Renzi, Palestrina, Merulo and Frescobaldi. Maestro Boezio conducted with consummate skill, and the audience was extraordinarily distinguished.

A NEWLY-RISEN STAR

In the absence of Molinari, who has been conducting Otello in Prague, the youthful Willy Ferrero conducted a concert at the Augusteo consisting of Beethoven's First, Martucci's Giga, the Meistersinger Prelude and other works, and earned a truly sensational success. Hats, handkerchiefs and programs were tossed into the air by the jubilant audience, as this lad of eighteen, formerly an infant prodigy, came to acknowledge the applause. Willy has lost none of his "prodigious" qualities, but has matured in the course

of his five years' study in Vienna and Berlin, where he has won a prize in composition for a symphonic poem. A newly-risen star!

DOLLY PATTISON.

PRINCE IGOR AT LAST HEARD IN GERMANY

MANNHEIM.—The Mannheim National Theater, which is one of the leading opera houses of southwest Germany, has just brought out forty years after the death of its composer, Borodin's Prince Igor. The strong applause which greeted the work showed that the Russian operatic idiom is at last beginning to make its way in Germany. This applause increased from act to act and rose to stormy enthusiasm at the end.

The performance was a sincere effort to do justice to the unusual demands of the composer. Music, scene and action were welded into one harmonious chord, so as to produce an absolutely unified impression. Richard Lert, the musical director, fairly exhausted the musical possibilities of the score and the stage manager, Richard Meyer-Walden, did wonders with the groups of hundreds of people on the stage. Broadly designed and magnificently barbaric stage settings by Heinz Grethe completed the artistic ensemble. Among the soloists, Hans Bahling and Gussa Heiken, particularly distinguished themselves.

H. S.

"An Evening of Real Musical Pleasure"

The appended letter from the president of Albright College is self-explanatory:

The recital by Francesa Kaspar Lawson in the Albright College Chapel was not only a treat to those who enjoy good singing but it was an evening of training in musical appreciation. Mrs. Lawson is a great soprano, of unusual quality of voice. All her tones are musical whether they be in the upper registers where she produces the trills of the birds or in the lower registers with their subdued melodies. Her program meets the requirements of those who prefer the simple ballads and folk songs as well as those who ask for the arias from the great operas, and she sings one as easily and as effectively as the other. An evening with Mrs. Lawson is an evening of real musical pleasure.

Meyerstown, Pa., March 4.

(Signed) CLELLAN A. BOWMAN.

Rubinstein Club Engages Frances Sebel

Frances Sebel, lyric soprano, who recently scored success at her recital at Town Hall, has, as a result, been engaged as soloist for the Rubinstein Club concert to be held at the Waldorf-Astoria on April 25. Among her offerings will be the Air de Lia by Debussy and a group of English songs, one of which will be Henry Hadley's song, My True Love, and the Hebrew Lullaby, by Saminsky.

Renée Thornton and Zimbalist in Joint Recital

Renée Thornton (Mrs. Richard Hageman), the charming young American soprano, who has endeared herself to her audiences in numerous successful concert and recital engagements since her debut last year, has been engaged to appear in joint recital with Efrem Zimbalist on April 29

at Mahanoy, Pa. Richard Hageman, prominent conductor, vocal coach and accompanist, will be at the piano for Miss Thornton.

SCHNITZER SOLOIST WITH THE SYRACUSE SYMPHONY

Tina Lerner Begins Her Historical Recital Series—Notes

SYRACUSE, N. Y., March 10.—March 7, in Keith's Theater, the Syracuse Orchestra gave a popular concert to an audience which almost completely filled the theater. The orchestra gave a beautiful performance of Mottl's arrangement of the ballet suite by Gluck and Two Balkan Sketches by Arthur Hartmann. It was probably at its best in the overture to the Merry Wives of Windsor.

Germaine Schnitzer, soloist with the orchestra, gave an exceptionally fine performance of the symphonic variations by Cesar Franck. Mme. Schnitzer proved herself a pianist of fine ability and poetic insight. Victor Herbert's Irish Rhapsody, with its clever use of Irish folk tunes, closed the program, one of the best the orchestra has yet given.

TINA LERNER

Tina Lerner, Russian pianist, gave the first of six historical recitals in the Fine Arts Auditorium, March 5. A large audience was charmed by her delightful playing. She was recalled a number of times and finally added to her program, at its close.

NOTES

March 3 Maude Cuney-Hare, assisted by William Richardson, baritone, gave a lecture recital in the College of Fine Arts Auditorium on Music from the Orient to the Tropics.

The Syracuse University Men's Glee Club, which won first place in the New York State Contest, gave its annual concert in the College of Fine Arts Auditorium on February 24. The hall was completely filled and recalls were the order of the evening. In a choice program, the club showed evidence of the careful and artistic training it had received by Prof. Birger Beausang of the Fine Arts music faculty. A beautiful and resonant pianissimo was an outstanding feature of the club's singing.

February 27, the Morning Musicales gave its guest night program at the Mizpah Auditorium, which was packed for the occasion. The program was given by local artists who acquitted themselves creditably. Particularly interesting was a string ensemble of thirty-five students from the College of Fine Arts at the University, under the direction of Prof. Conrad Becker.

H. L. B.

Mme. Lowe's Pupils Broadcast

Several of Mme. Lowe's pupils have broadcasted recently over WJZ. On February 4, Myrtle Purdy, contralto, and February 16, Doris Makstein, soprano, respectively, were heard in programs. Both were highly commended for beautiful voices, clarity of tone, distinct enunciation and admirable finish of style.

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THE RIVOLI

The principal musical attraction at the Rivoli last week was *Dancing Through the Ages*, in which the Rivoli Ensemble took part including Miriam Lax, soprano, August Werner, baritone, and six of the popular dancers at the Rivoli. The progress of the dance was shown from prehistoric days down to the present time. The costumes and

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lighting effects used for this unit were excellent. The orchestra was heard in selections from *La Boheme*, with Irvin Talbot and Emanuel Baer alternating at the conductor's desk and leading their men through a splendid performance. The Rivoli Pictorial included a Post Scenic of children of Scandinavia. There also was an Ives-Leventhal Stereoscopic entitled a *Runaway Taxi*. There were not as many clever ideas in this motion picture as in some others gotten out by this company. The feature picture was *Men and Women*, from the play of David Belasco and Henry C. De Mille. The program was concluded with *S. O. S.*, an Aesop Fable.

THE STRAND

One of the finest pictures of the year was shown at the Strand last week, the Italian film, *Quo Vadis*, with Emil Jannings as the star. The work of this artist is well known in this country, especially through his excellent work in the film, *Henry the VIII*. This film is one of the most elaborate ever shown here. It is claimed that thirty thousand persons took part. Jannings made a marvelous characterization of Nero.

In addition to the feature picture the program offered a prelude, for orchestra, Carl Edouard conducting, the *Buffalmacco* by Gasco, a sprightly enough tune for the occasion. The next number of importance musically was a prologue, a reproduction of one of the scenes in Caesar's palace with Nero himself playing the lute with one attendant standing by. Kitty McLaughlin, soprano, sang the *Theme Song by Nougues*; her lovely voice was particularly effective and the whole scene won enthusiastic applause. It was a fitting background for the extraordinary picture. The musical score was adequate and particularly effective in certain scenes where it seemed to suit the action on the screen.

THE PICCADILLY

Conductor Frederic Fradkin opened the Piccadilly program last week with Von Suppe's overture, *Morning, Noon and Night in Vienna*, splendidly played by the orchestra. Later Mr. Fradkin played two delightful violin solos, Kreisler's *Liebesfreud* and Rimsky-Korsakoff's *Song of India*. Ethel Sweet, soprano, contributed *Away From You*, by Davis-Ager, and she, too, was warmly applauded. John Hammond, organist of the Piccadilly, completed the musical program with an impressive rendition of Tchaikowsky's *March Slave*.

The feature picture was *Smouldering Fires*, starring Pauline Frederick—one of the best offerings seen at this theater in a long time. The musical settings were by Mr. Fradkin. There were also the usual Pictorial News and a very good sport film by Grantland Rice.

THE CAPITOL

The programs at the Capitol offer so much of interest that it is always difficult to say all one would like to in the limited space allowed. Mendoza's conducting is also one of the best features, and last week his reading of Rimsky-Korsakoff's *Capriccio Espagnole* and selections from *Prince of Pilsen* was the high light of the program; his fine orchestra was keenly alert to every move he made and the effect was fascinating. Next in importance was *Roxy's gang*, and the eight numbers listed were likewise most interesting. For all the songs the management had prepared picturesque stage settings and thus the effect of the songs was made doubly attractive. Betsy Ayres sang *MacDonnell's To a Wild Rose*; Marjorie Harcum, Vanderpool's *Ma Little Sunflower*, *Good Night*; William Robyn, Gitz Rice's *Dear Old Pal of Mine*; Gladys Rice, *Wade's I've Got a Pain in My Sawdust*; Douglas Stanbury, Kreisler's *The Old Refrain*; Mlle. Gambarelli danced to Kreisler's *Schon Rosmarin*, and, with Mr. Stanbury, sang and danced to *Romberg's Just Like a Doll*. The hit of the group, however, was *Herbert's Pilgrims of Love*, from *Sweethearts*, sung by Frank Moulan and the Capitol Male Ensemble. Doris Niles was also enthusiastically applauded after her *Dance Hindoo*.

The feature picture was *The Way of a Girl*, one of the cleverest films seen on Broadway in a long time—more or less of an old story presented in a novel and fascinating fashion. There was also the comic, always a laugh, and the usual magazine feature.

THE RIALTO

At the Rialto last week the program opened with Goldmark's *Sakuntala* overture, interestingly played by the orchestra. The usual classical jazz followed, always a feature and hugely enjoyed. Helen Sherman, coloratura soprano, delighted with her interpretation of *Bishop's Lo!* Hear the *Gentle Lark*, and August Werner, baritone, likewise won much applause with his singing of *Lohr's Where My Caravan Has Rested*.

The picture was *School for Wives*, starring Conway Tearle. The comic and magazine features were also enjoyed.

Netta Craig a Busy Artist

Netta Craig, a popular young soprano, was kept particularly busy during February and the early part of March filling engagements in and around Washington, D. C. Her appearances included the following: Five costume recitals in Washington—at the Eastern Presbyterian Church, the Sixth Presbyterian Church, the West Washington Baptist Church, the Georgetown Convent of the Visitation, and Mount Alto Veteran's Hospital, auspices of the Bureau of Recreation—a recital at the Catholic University of America, Brookland, D. C., auspices of the University Musical Association, direction of Dr. Leo Behrendt, and resulting in a reengagement; guest soloist at the reception given to Secretary of the Navy and Mrs. Wilbur at the home of Mrs. Francois Berger Moran, prominent in Washington society; guest soloist for the Columbia chapter, Pen Women's League of America, Washington, D. C.; assisting artist at the organ recital given at historic old St. John's P. E. Church, Lafayette Square (Washington, D. C.), with Guy Lucas, organist of the church. Miss Craig has also filled a number of other concert engagements and has been doing much special solo work in churches, all of which has kept her busy. She has a number of important engagements booked for the near future.

Michael Press in Recital at Hunter College

It was a large and appreciative audience which listened to the program given by Michael Press at Hunter College on April 1. The violinist's splendid musicianship and impeccable technic were displayed in an interesting program

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which included works by Tartini-Kreisler, Brahms, C. F. Hurlbush, Daquin, Mozart, Couperin (*Les Petis Moulins* a Vent, arranged by Mr. Press), Wagner and Saint-Saens-Ysaye. Herman Hans Wetzler happened to be in the audience and Mr. Press therefore played the page's song from his *As You Like It*, a new version for violin and piano which had not been played in public before. Mr. Wetzler accompanied Mr. Press for this number.

Soloists for Bach B Minor Mass

Dr. J. Fred Wolle, director of the Bach Choir of Bethlehem, Pa., has engaged Mildred Faas, soprano; Mabelle Addison, contralto; Nicholas Douy, tenor, and Charles Trowbridge Tittmann, bass, as soloists for the performance of the Bach B minor mass at the Saturday, May 30, session of the Bach Festival. These artists have sung the B minor mass repeatedly, and Dr. Wolle is pleased with their interpretation of it. It is the interpretation of Bach's spirit he strives after, and he rehearses the choir with this end in view. He desires the technic to be perfect, but far more the expression. In rehearsals he spares no pains to bring out what expression he thinks the part demands. He rehearses it until the choir responds as freely as a well-tuned instrument does to the whim of a skilled musician. On Friday, May 29, the Christmas Oratorio will be given, the solo parts being taken by members of the choir. The Philadelphia Orchestra will again accompany the choir.

There has been an unusual demand for tickets this year owing in part to the fact that the choir has been selected as America's best musical instrument for expressing the spirit of America at the International Conference of World Fellowship through Music to be held at Washington, D. C., on April 15, 16 and 17. The choir will sing the Mass in B minor in Washington on April 16.

Cortot to Return for Another American Tour

Alfred Cortot concluded his tour on April 7 in Montreal. The pianist will play abroad next season, but will return for another American tour under the direction of Concert Management Arthur Judson in 1926-27.

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LOUISVILLE HAPPENINGS

Richard Crooks Enjoyed—Alexander Vikinsky Makes Debut—Conservatory Activities

LOUISVILLE, Ky., March 13.—The Wednesday Morning Musical Club, of which Mrs. Alexander Barrett is president, is to be congratulated on the appearance of the American tenor, Richard Crooks, at the Woman's Club, February 25, under P. S. Durham. Mr. Crooks, appearing for the first time here, made an instantaneous hit with his great audience, and in addition to his varied program was again and again forced to give encores. Mrs. Newton Crawford, the club accompanist, who is a local favorite, shared in the honors of the evening.

ALEXANDER VIKINSKY

Alexander Vikinsky, Russian tenor, artist teacher of the Louisville Conservatory of Music, pupil of Feretti, Glazounoff and Everadi, made his operatic debut in 1913 in Rubinstein's Demon, afterward singing the role of leading tenor in grand opera in Petrograd, Odessa, Constantinople, Belgrade and other large places. His repertory consists of forty-two operas, including Italian, French, German and Russian representation. He recently made a triumphal debut to the Louisville public under P. S. Durham, local manager, at the Woman's Club, assisted by Frederic A. Cowles at the piano.

CONSERVATORY NOTES

The Louisville College of Music has been recently incorporated with Frederic A. Cowles, president; John L. Gruber, vice-president and treasurer, and Robert Parmenter, secretary. The college will be closely affiliated with the conservatory and will have jurisdiction over all students from the kindergarten to the freshman class. The college requirements will be similar to those of the conservatory and there will be an annual commencement when certificates will be granted those who have satisfactorily completed the requirements.

M. P. H.

Nash to Play with Lenox String Quartet

Next season Frances Nash will play occasionally with the Lenox String Quartet. The Chopin Club of Providence, R. I., has secured the combination for a concert on January 8. Miss Nash will be heard in a solo group and with the quartet in a Cesar Frank quintet.

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OBITUARY

JEAN DE RESZKE

(Continued from page 5)

in Massenet's Le Cid. Later he prepared Romeo with Gounod, and sang it at the Opera. It was only in 1887, thirteen years after he had sung there as a baritone, that he returned to London as a tenor, singing (with his brother Edouard) at Covent Garden from 1887 to 1890. The following year he came to America for the first time and made his debut at the Metropolitan Opera House on December 14, 1891, as Romeo to Emma Eames' Juliette.

The nineties were the days of golden voices. Associated with Jean and his brother Edouard in that decade were such famous singers as Nordica, Melba, Lilli Lehmann, Emma Calvé, Pol Plançon, Lassalle, to mention only a few of them. Single casts at the Metropolitan bristled with a handful of names that are still famous. De Reszke himself had a repertory as long as it was varied. He began with French and Italian parts and then added German. Tristan was, perhaps, his supreme effort, but he was great in whatever role he undertook, the principal ones being the three great Meyerbeer heroes, Raoul in Huguenots, Vasco in L'Africaine and Jean in Le Prophète, then the Faust and Romeo of Gounod, Otello and Radames of Verdi, and of Wagner, Lohengrin, Walther (Die Meistersinger), both Siegfrieds, and Tristan. He left the Metropolitan at the end of the season of 1900-1901 and retired definitely from the stage in 1902, while still at the height of his fame and only fifty-two years old. Nor could he be induced to return. He refused many tempting offers.

However, retirement did not mean inactivity for him. Settling in Paris, he took up teaching and many a notable singer did he prepare in the pleasant house in the Rue de la Faisanderie, which included a private theater that became famous for its invitation performances of opera. Maggie Teyte was the first prominent artist to become known as a graduate of the De Reszke studios. Others who come to mind are May Peterson, Louise Edwina, the late Lucille Marcell and Oscar Seagle. After the war and the death of their son, M. de Reszke and his wife never returned to Paris to live, but made their headquarters at Nice the year round, going occasionally in summer to Mont d'Or, where M. de Reszke took the baths. Mme. de Reszke, in her girlhood a talented amateur musician, a pupil of Gounod, was born Goulaine. Her first husband was Comte Mailly de Nesle.

GEORGE A. HEBING

George A. Hebing, Rochester bandmaster, died at his home in Clinton Avenue South, March 9. His father was a musician and bandmaster and the son had been the director of Hebing's Band for twenty-six years. At various times Mr. Hebing toured the United States as a member of Arthur Pryor's and John Philip Sousa's bands. Hebing's Band has been connected with almost every municipal celebration and parade in Rochester for a quarter of a century.

MARIZITA NAYLOR WILLIAMSON

Marizita Naylor Williamson died on March 27 in Philadelphia, where she had resided for the past year. Mrs. Williamson had for a number of years been a pupil of Oscar Seagle at Schroon Lake, N. Y. She also studied for a considerable time with Jean De Reszke in Nice, France. For the past year she had continued her studies with Edgar M. Cooke of the De Reszke-Seagle School in Philadelphia. The funeral services were held on March 31, the musical service being conducted by friends and fellow artists from the Schroon Lake Colony located in Philadelphia.

BERNICE DE PASQUALI

Mme. Bernice de Pasquali, distinguished American opera singer, died on April 3 at the Lord Lister Hospital in Omaha, Neb. She was conscious up to the moment of her death, saying to her manager, Jay Clark, "I am afraid this is the end, Clark, good-bye."

Mme. de Pasquali was a Boston woman. Her maiden name was Bernice James, and she was the daughter of Captain James, U. S. A., retired, and a member of the Daughters of the American Revolution. Her entire musical education was received in this country, her principal teacher being Oscar Saenger. After singing for some time both in concert and opera here, Mme. Pasquali went abroad and won success there, making her debut in Milan as Marguerite in Faust. She married an Italian opera singer, the Count Salvatore de Pasquali, who died a few years ago. On her return to the United States she went first to Chicago and under the management of her husband appeared both in concert and in opera. In 1910 she was engaged for the

*pour Il s'agit de l'aut de
jeunes amercains très doués,
et qui présente par moi, avec
toute la préparation nécessaire
pourraient trouver de suite des
engagements. J'ai tout discuté
ce projet avec Seagle."*

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cordial poignés de main
de votre dévoué*

Jean de Reszke

A LETTER FROM JEAN DE RESZKE.

The famous teacher's last letter to the MUSICAL COURIER, written December, 1924. "It is a question," he writes, pleading for better facilities for operatic performances by his pupils at Nice, "of so many highly gifted young Americans, who, presented by me after all the necessary preparation, could at once find engagements!"

Metropolitan Opera where she continued as one of the principal sopranos for several years, singing the leading coloratura roles and also some of the lighter lyric roles. Since leaving the Metropolitan she had taken an interest in opera in English and was first vice president of the National Opera Club. She sang Neda in I Pagliacci in the first opera ever broadcasted in America under the auspices of the club.

Her latest engagement was a tour of the Orpheum vaudeville circuit. She had continued to sing since last December despite the advice of physicians, and upon arriving in Omaha was too ill to appear further, being taken to the hospital after only one matinee performance. An honor which she especially valued was the appointment last year as a member of the Academia Filarmonica in Rome, the first American woman to be thus honored.

Mme. de Pasquali's funeral services will be held in Boston, where her mother and one brother still survive her, and she will be buried near that city.

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GOTHAM GOSSIP

CLAUDE WARFORD STUDIO NOTES

Twelve Warford pupils gave an hour's entertainment of interesting operatic excerpts over the radio (WOR) on March 18.

Joseph Kayser, baritone, is busy with engagements and re-engagements. Early in March he sang at Rutherford (N. J.) and at Mamaroneck (N. Y.); March 27 he gave a joint recital in Elmira with Edward Young, pianist, and April 7, for the Chaminade Club of Yonkers. On April 12, in addition to his duties at St. Thomas' Chapel, he is scheduled to sing at Hackensack, N. J.; 15, with Robert Huntington Terry, composer, at Hudson, and on May 9 with the Chatham, N. J., orchestra.

Grace Farrar, soprano, gave a joint recital at the MacDowell Club with Mary Thornton McDermott, pianist, March 19, and sang for the Chaminade Club of Yonkers April 7. She will appear at St. George Hotel, Brooklyn, April 17, and for the Brooklyn Women's Club at the Hotel Bossert on April 22.

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Willard Sektberg is just completing a ten weeks' tour with the Hinshaw Impresario company; he has received unusual notices for his fine work throughout the tour.

Marian Callan, soprano, has made recent appearances for the Natural History Club at the New York Wanamaker Auditorium, and for the Fortnightly Club of the Bronx; she was soloist at the Chatham Orchestra concert, April 4, and will sing leading roles in the Warford Operatic Revue at Mamaroneck on April 21.

Carl Rupprecht, baritone, sang at Kearny, N. J., and in Maplewood recently.

WOMEN'S PHILHARMONIC AFTERNOON MUSICALS

At the Women's Philharmonic Society's regular monthly concert, in Carnegie Hall on March 8, two fine artists, Lalla Thomason, pianist, and Lillian Dixon, soprano, shared a joint recital program. The piano numbers included works by Schumann, Debussy, Gruenfeld and Dohnanyi. The vocal numbers were by Martini, Weckerlin, Phillips, Katherine B. Clark and Clara Edwards. Both artists acquitted themselves creditably, eliciting rounds of applause and giving encores; Miss Varcy was a very efficient accompanist.

These musicals are growing increasingly interesting to the ultra-musical element and thereby adding to the society's membership.

CAMEO CLUB CONCERT

Mrs. Clarence de Veaux Royer, founder and president of the Cameo Club, gave the regular annual concert, March 19, in the Waldorf-Astoria Apartments, the artists being from the New York School of Music and Arts. Victoria and Mary Regaluto played duets and solos by Rubinstein and Liszt brilliantly. Gladys Birkmire, Marguerite Hitch, Janet Henderson and Leona Paul sang solos and duets in charming fashion, and young James Ross played a violin solo finely; encores were plentiful and everyone enjoyed the affair.

N. Y. S. OF MUSIC AND ARTS CONCERT

The March 19 weekly concert at the New York School of Music and Arts, Ralfe L. Sterner, president, brought many interesting and well given numbers. Some new performers interested the listeners particularly, among them Ruth Wiland, dramatic soprano, who showed a voice of fine promise. Clyde Emmert appeared both as pianist and organist, playing Godard's Cavalier Fantastique, and (with his instructor) the March from Tannhäuser, showing talent and earnest study in both. Charles Verba, violinist, exhibited good tone and technic in the difficult double stopping of Brahms' Hungarian Dance. Ethel Walkowitz has marked pianistic talent, playing Grieg's Wedding Day with excellent and clean-cut technic. Frank Howard Warner, instructor and accompanist at this institution, offered his own nocturne in B flat minor. Others appearing who have previously been heard at these concerts were Gladys Hill, Emily Dabney, Marie Craddock, Helen Gumper, Marie Kowal, Philip Carter and Ascher Heller.

N. A. O. EXECUTIVES MEET

Chairman McAll presiding, there were present at the March 23 meeting of the executive committee, National Association of Organists, president Noble, secretary Nevins, treasurer Porter, Patty Stair (Cleveland), Lillian Carpenter, and Messrs. Sammond, Adams and Riesberg. Miss Stair,

known as a leading musician of Cleveland, whose many compositions have general vogue, brought much information and answered many questions regarding the August 3 convention in Cleveland. Progress was made in outlining the four days' program. Besides organists from all over the country, it is hoped that Messrs. Kraft, Percy, Metcalf, Bullis, Reimenschneider and Clemens, all of Cleveland, will share in the program, with the fair sex represented by Miss Matthewson (historical lecture-recital) and Miss Carpenter. The best organs in the city will be at the disposition of the convention, with a special demonstration on the big auditorium organ. There will be a moving picture demonstration, the organist to come from the East, and the usual reduced railroad fares are expected.

ROEDER'S ANNUAL ALEXANDER AVENUE CHURCH CONCERT

Irene Peckham and Dorothy Roeder, both prize-winning pianists of last year's Music Week contests, with Emily Roosevelt, soprano, shared in the March 20 concert at the Alexander Avenue Baptist Church, under the direction of Carl M. Roeder. The playing of the two pianists has frequently received recognition in these columns, and deservedly so, for both have splendid talent; the Ampico was also used in attractive numbers.

FANNY HELZMANN AND ARTHUR L. FEINBERG WIN MEDALS

At the March 21 District No. 15 New York Music Week Association piano contest, Fanny Helzmann, playing the Appassionata Sonata, Chopin B flat scherzo and Brahms Waltz, was awarded a marking of ninety; Arthur L. Feinberg, playing pieces by Bach and Schumann, received eighty-eight. Both these pianists were in a group of sixteen players, ranging from ten to twenty-five years of age. Mildred L. Pearson also won high honors, the judges being Walter Charnbury and F. W. Riesberg; Laura Sedgwick Collins, field director, presented the medals.

EUGENIO PIRANI WRITES

Eugenio di Pirani, composer, athlete, literateur, of Brooklyn, who has the (European conferred) titles of "Professor" and "Commendatore," was recently addressed as Miss Eugenie Pirani by an ill-informed musical weekly. He wrote them "It sounds so sweet! Of all the titles of which I am the proud possessor this is quite the sweetest; but it's wrong."

CHESHIRE-KRAUSS HARP AND VIOLIN RECITAL

In memory of the English harpist, John Cheshire, his daughter Zoe Cheshire, harpist, and Margaret L. Krauss, violinist, gave a recital at Steinway Hall, March 26. Works by the celebrated Cheshire and by Schuecker and Godard were played on the harp, the violinist being heard in pieces by Schumann, Brahms, Von Kunits and Wieniawski.

STANLEY PLAYS NEW ORGAN

Assisted by the choir of the North Reformed Church, Newark, N. J., Walter Peck Stanley, organist of the church, played the new Casavant organ March 25, under the Union-Essex chapter auspices, N. A. of O. He played works by Bach, Saint-Saëns, Noble, Guilmant, Delamarter and Tom-belle, the choir of the church participating in the choral concert as Part II.

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